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House Beautiful

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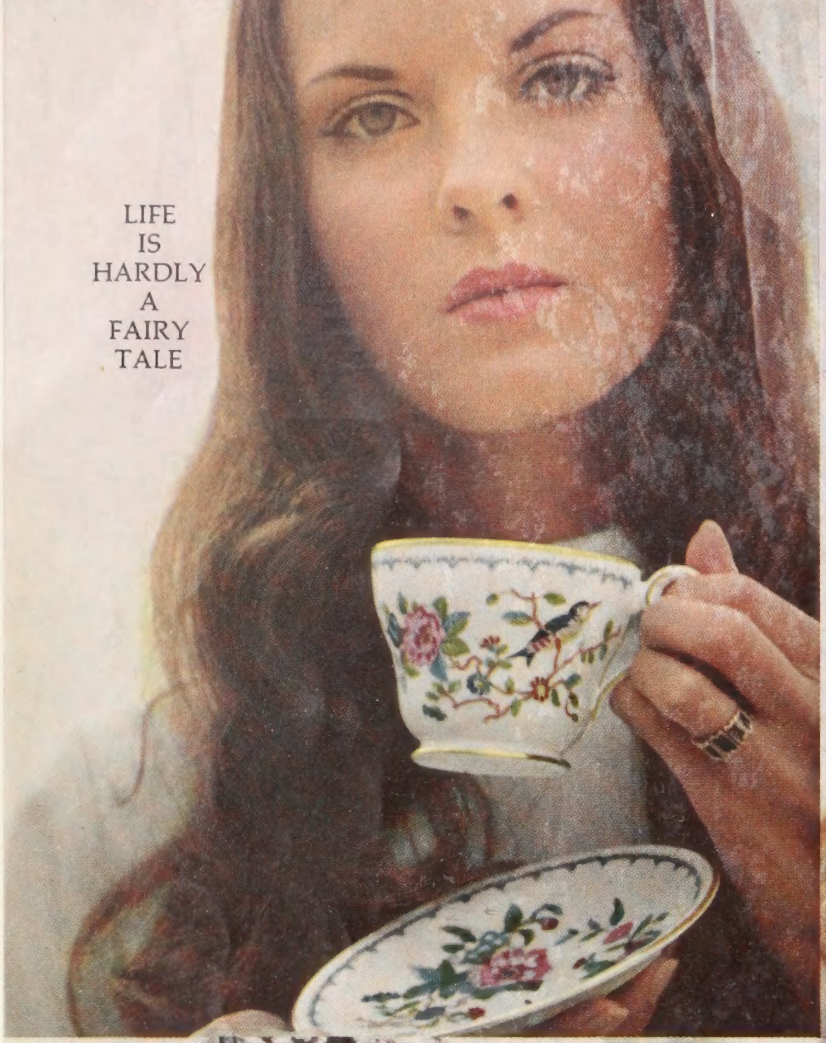
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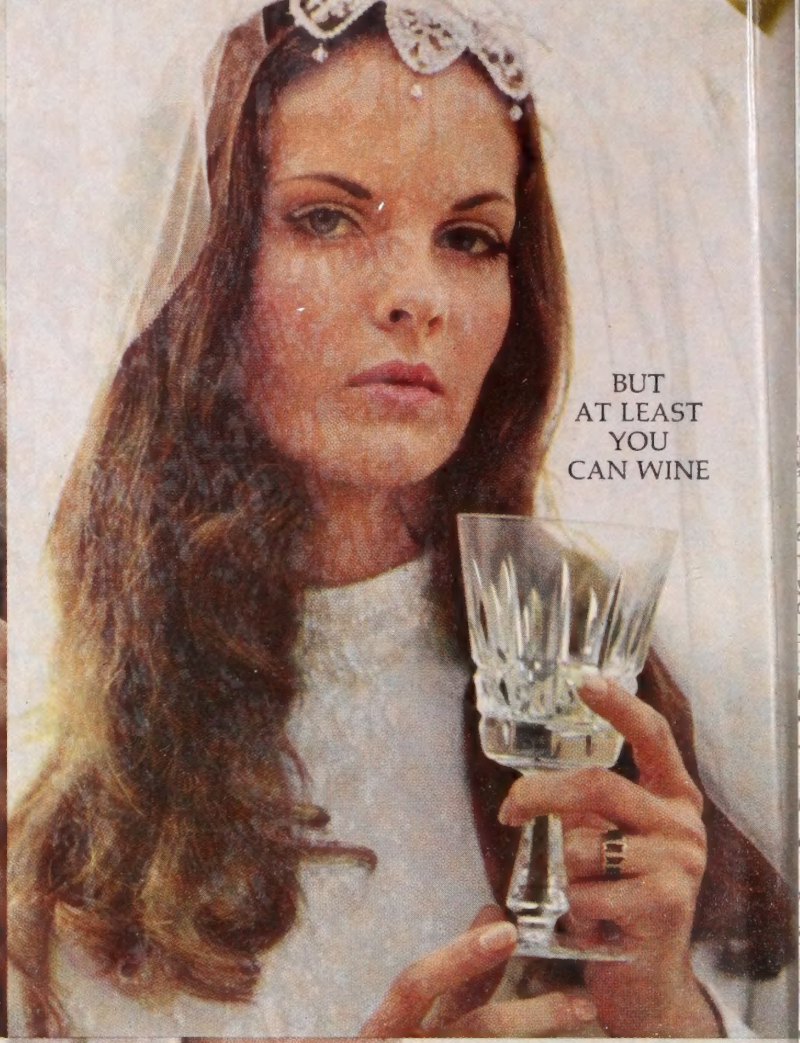


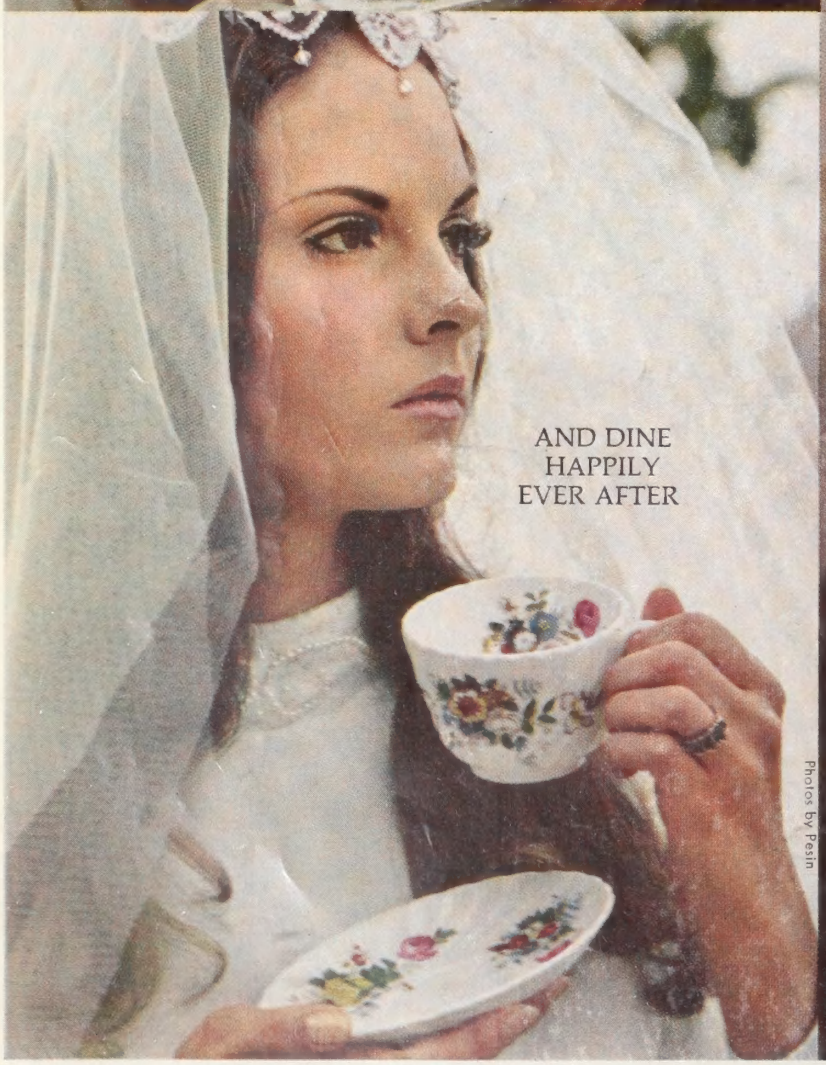
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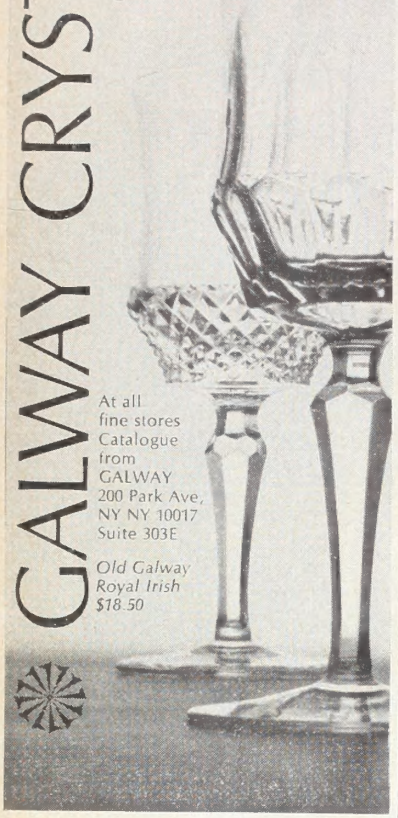
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JANUARY 1973

House Beautiful®

Volume 115, Number 1

INTERNATIONAL HOUSE TOUR

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COVER

Designed for a leisurely, languid life under the sun, a perfect vacation house in Acapulco . . . open to gentle breezes and commanding views of the bay and city . . . filled with folk art and crafts embodying the spirit of the land around it. Other views begin on page 37. Photograph by Maris/Semel.

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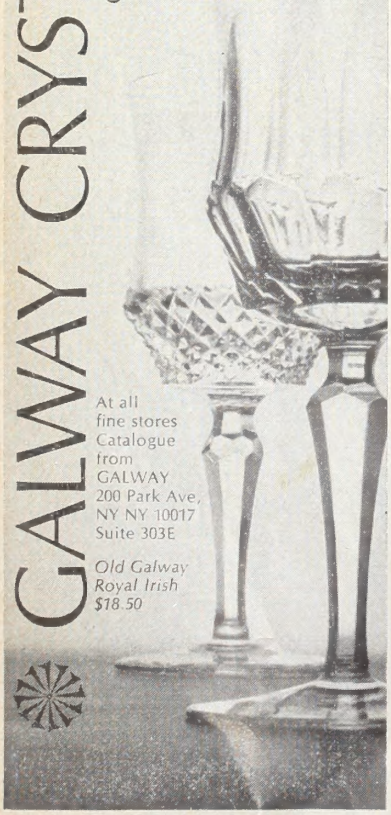
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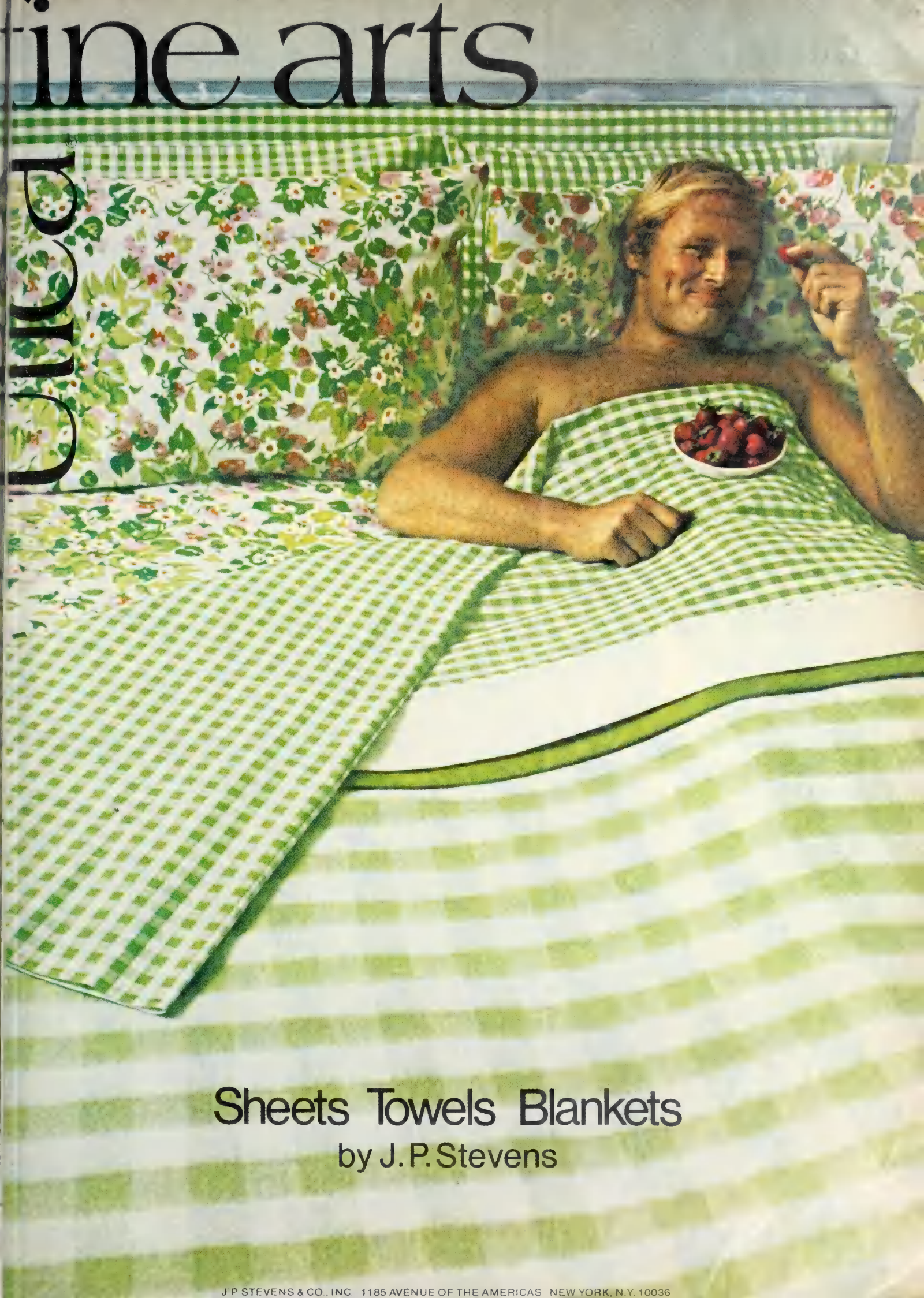
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by J.P. Stevens

J.P. STEVENS & CO., INC. 1185 AVENUE OF THE AMERICAS NEW YORK, N.Y. 10036

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Bruce Hardwood Floors

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THE NEWS FROM MILAN: EXCITING

If there ever were designers who really understand the ever-changing, multifaceted essence of design, they are in Italy. Italian architects and designers have whatever it is that makes design tick. And for this reason, what happens each year at Milan's Salone del Mobile matters very much.

The most recent Salone, the country's 12th furniture exhibition held annually in September at the immense Fiera di Milano, was big, with over 1,700 displays. But the important statements are made by relatively few producers. Housed in two buildings, this group has earned international respect as a showcase for what's happening in modern furniture design—a bellwether for the world market.

Trends are quiet, following the giant steps taken a few years ago. Overall, there seemed to be a down-to-earth sense of reality—the ego trips of past seasons short-circuited; designers outgrowing their selfishness; much less 'sculpture' furniture; more really usable design at more sensible prices.

Prominent was the softer look—no more hard-edged, sharply defined lines. Instead, a comfortable feeling for rounded corners and curvilinear turns—still sleek and clean—but more appealing and much smoother to the eye and more comfortable.

Sofas, chairs and modular upholstery groups were less square and generally more comfortable. Since most Italian furniture designers are architects, these pieces are often used on an architectural concept to most effectively and efficiently use space. In some upholstery groups metal accented the full look.

Flexibility and multifunction stand out in many designs, and for this the Italians are well-respected. They understand today's need for spatial economics, double and triple use. But (*Continued on page 12*)

For sink-in seating, a cashmere upholstered group (right) by Carla Venosta for Cinova, rests on a chrome-plated metal base. Priced from $140 to $500. Laminated wood curves to fit the body (below), rests on a tubular steel base. Designed by R. Pamio and R. Toso for Stilwood.





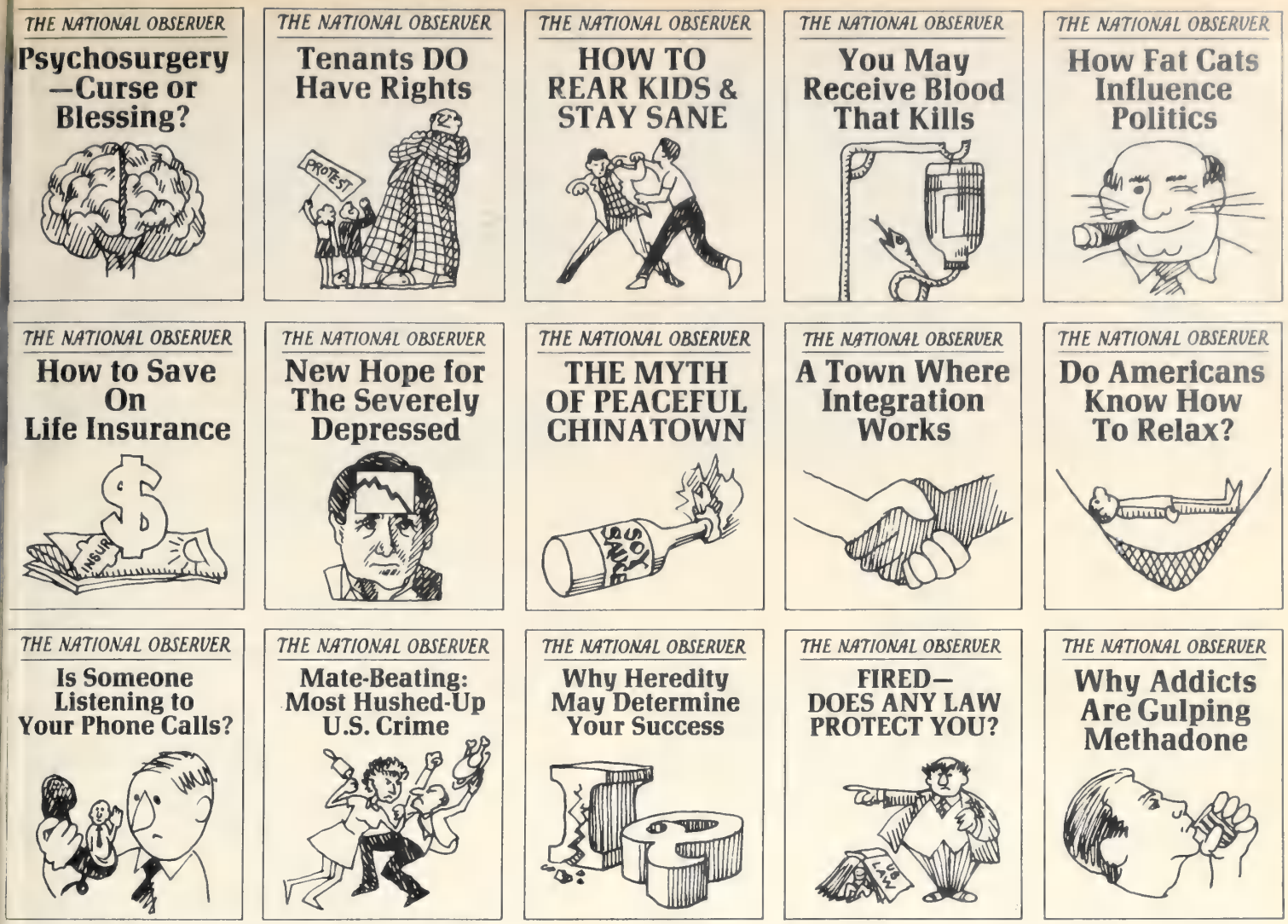
ROBERT EMMETT BRIGHT

insight



Glowing seashell lamp (above) glides smoothly on wheels wherever you wish and sheds a subtle soft light through its white elastic nylon shade. Designed by Adalberto Dal Lago for Bilumen, it sells for around $80. Compact, clever and cleanly designed, the unit at left is a complete kitchen by Designer George Coslin for Dada. Finished in laminated plastic, it includes all appliances plus a side table for breakfast. This model is slightly under $4,500.





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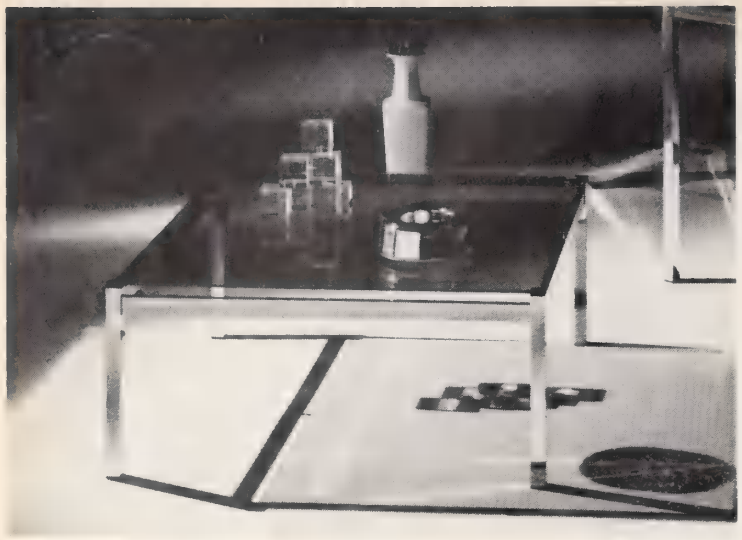
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For Rooms Where Yesterday Won't Do... From Bassett Mirror Co.

Sheer excitement on 4 legs, this avant-garde cocktail table says it all, brilliantly. Bright chrome-plated steel base, plate glass top in solar bronze. 37" x 37" x 16½", around $85. Escape the tyranny of wood. Decorate to suit your room, with this conversation piece and matching sofa table . . . both by Bassett Mirror Co.

Send 50¢ for book, "Instant Decorating Ideas"—30 pages in color by Pat Guinan, famed decorating authority. Write Bassett Mirror Co., Inc., Bassett, Va. 24055.



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Guaranteed harmless no matter how you use it. Guaranteed to delight you when used as we suggest. The life of your carpet can be multiplied by actually removing soil instead of scrubbing it into the base of the carpet. You'll also like ARGOSHEEN for cleaning upholstery (including the new suede) and vinyl.
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ARGO & COMPANY, INC., P.O. Drawer 2747, 182 Ezell, Spartanburg, S. C. 29302

these characteristics are never enough. There's always the ever-present concept that design should be fun to live with and good to look at—a hard-to-beat combination. Tubular frames and bases on tables and seating ran throughout the show. The lines here were also softer and curvier, less angular, sexy.

Stainless steel and glass still hold on but are getting healthy competition from wood. There was much wood and it was used in a variety of ways—in some cases as sparse detailing, in others as strong major statements. Natural tones predominated, mostly on the light side—ash, walnut, beech. In addition, there were many wood designs lacquered a popular shiny black. The woods were especially outstanding when teamed up with luscious suedes and leathers.

Table design has rounded out, too, with more cylindrical legs and some oval tops. There were still numerous glass and steel models, but this year brass joined that rather long-lived combination. Its golden shine was quite good-looking used alongside the stainless. It also showed up by itself as a table base.

Lamps and lighting, always an Italian treat, echoed the move toward softness. Lots of curvy shells to hold round globes of light, emphasis still on the bare bulb in all its natural glory.

Italian kitchens offer some delicious designs as well as practical solutions to this particular need. In general, there was a clean, modern, functional choice with a trend moving toward the all-purpose bloc.

There's never a shortage of plastics (hard and soft) at any Italian design exhibition and this show was no exception. But now their plastics are more colorful—bright clear green, shiny reds and blacks, cocoa browns.

Exquisite leathers and suedes again dominated fabric selection, but this time we found a beautiful plaid-printed suede of exceptional quality. Suedes used in a new, baggy-look technique became tactile attractions. Next in line, and something we've noticed taking hold in the last year, were canvas and sailcloths—rugged, sporty, less formal and more inviting.

All in all, Italy's modern production, which accounts for 35% of the country's total furniture output, maintains its position as a leader. But it has reached a definite plateau, no less imaginative but certainly quieter. The recent designs made no leaps forward. Instead there appeared to be a greater attempt to perfect, refine and develop past ideas. It doesn't hurt to pause and think things out awhile, stand still a moment or even run in circles a bit. And it certainly isn't hurting the Italians.

—BARBARA DE BEVOISE

crafts

The Design Works of Bedford Stuyvesant is well known for its African-inspired fabrics introduced last year. Originally started in 1969 to give an outlet for the creative talent in New York's Bedford Stuyvesant community, The Design Works has flourished and expanded. Recently, 36 designs were introduced, translated into needlepoint kits by Crain/Harmon. These needlepoint kits, three of which are shown here,



Three of The Design Works of Bedford Stuyvesant's designs, reproduced in needlepoint kits. Right: *Ashanti doll, after dolls popular in Ghana ($14).* Top facing page: *Masked Animal, inspired by a Kurumba mask from the Congo ($10); Golden Ram, from a pendant made by the Nyamone tribe ($10).*



PAUL JACOBSEN

lude a color design that is screened on 10-mesh mono canvas, apestry needle, Persian yarns, instructions and a few words the design's history. Prices of the collection range m $5 to $22. All are available at Altman's d other fine stores across the untry.—ANNE OGDEN

ppliances

he woman (or man) who enjoys a reputation as a e cook is certain to be pleased and flattered by your gift of ool or accessory for the kitchen. Among the interesting new oducts is an electric cooker (*shown below, right*)—a stone- re pot with a thermostatically controlled heater made for ıg, slow cooking. A pot roast can be put in to cook in the ɔrning and six or eight hours later is ready to serve. Both t and heater may be used separately. It comes in four and ht-quart sizes; about $20 and $40; by Cornwall Corporation. There's also a new 4½-quart Crock Pot on the market, the l-day" electric stoneware cooker, which has the heat built in d wrapped around the sides. It comes in flame, avocado and ld, with a see-through plastic cover and a removable heat ntrol. By Rival Manufacturing Co.; under $40.

The three-pronged fork shown below was originally developed use with microwave ovens, but it's equally convenient as a



nd-held thermometer for testing anything from the tempera- e of meat to deep fat or candy. The long prong of the fork ickly registers temperature on the dial that tops the heat- sistant handle. There's no glass to break, no mercury to spill d it's dishwasher-safe. Thermo-Probe by Gaydell; under $6.

The space-saver on page 14 is a new self-cleaning flip-flop en/broiler. In one position it broils and toasts. Flip it over d it will bake and roast. A catalytic interior coating assures ntinuous cleaning during normal cooking use. L'Oven by minion-Scovill. It is priced under $30. (*Continued*)

It's so nice to have a Henredon server around the house.

For day-to-day dining and particularly when you're entertaining, nothing could be handier. This beautiful example glides on concealed casters; flip top opens to a spacious 72 by 18 inches; center service area is heat- and alcohol-resistant. When extension leaves are closed the server's Queen Anne styling makes it a decorative adjunct to living or dining room. Exquisitely crafted with walnut and hickory veneer, fine mahogany mouldings. To see more Henredon servers—occasional furniture, too—send $1.00 for brochure to Henredon, Dept. HB-1-73, Morganton, North Carolina 28655.



the best is remembered
Henredon



"Hello, I'm Harry DuFour, and I'd like to tell you what I did with your money.

"I found some friends."

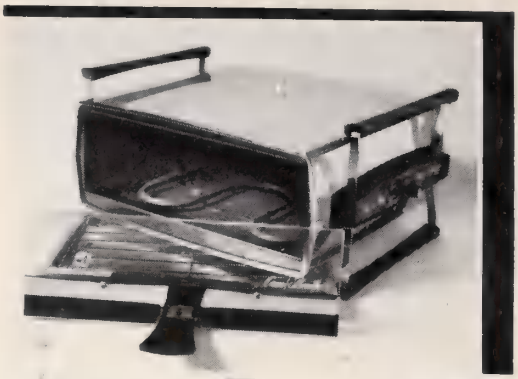
When you're a child helping your father sell magic elixirs from a medicine wagon, old age, even though you deal with it daily, never threatens you. Dozens of lined faces and pained hands push forward for your tonics, but you have no concept of your own aging. Later, when you stand on the tiny platform high up over the circus rings and look down from near the top of the taut tent, you are fearless and you grasp the trapeze and swing out across the arena. But days pass, medicine wagons, high-flyers, and screams of excitement with them. You awake one morning still and alone. What a cutting off, what a chopping-up of life it would be for people like Harry DuFour if it weren't for people like you who support United Way Senior Centers, active meeting grounds operated with your contributions through the United Way campaigns. You helped Harry DuFour and now you're helping others.

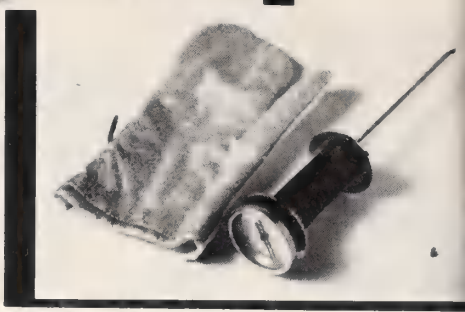
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insight





The oversized probe resting alongside an oven mitt (*shown above*) is truly a wonder. When this pin is thrust through the center of a roast of meat, it not only speeds the cooking time by about a third, but it also reduces shrinkage and gives you juicier meat. The oversized thermometer at the end is calibrated for all types of meat, so you can instantly see when a roast is done. The King Pin by Blackstone Industries, Trenton, N.J., carries a lifetime guarantee; about $15.

The art of cheese-making is moving into the home. A "first" on the market is a kit with which you can make your own brick, colby, American, Cheddar and several other varieties of cheese and cheese spreads. The kit contains all the raw materials except the milk for making 12 batches of cheese. It's called the Gourmet Home Cheesery Kit by Wagner Co. and it is priced under $14.

Corn poppers are not new but today's poppers are a far cry from the small wire baskets that our grandmothers used to shake. Today's are electric, automatic and very speedy and most are made of clear plastic so you have the fun of watching the kernels explode. Many are self-buttering and some have a nonstick finish on the inside surface. They make great gifts for young and old. Manufacturers include West Bend, Mirro, Hamilton Beach and Toastmaster, as well as Presto and Sunbeam.

—NANCY CRAIG

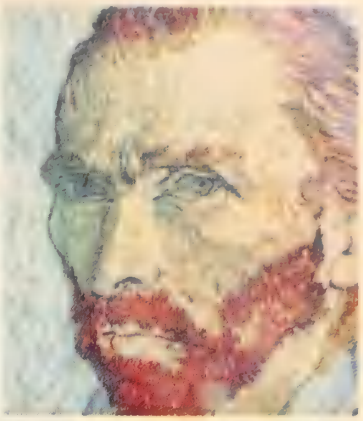
letters

What a delightful dividend of "how-to" booklets in May. Years of daydreaming over HB paid off handsomely. With the exception of an idea that can be scaled down, most of your presentations exceed the average homeowner's pocketbook or talents. I'm looking forward to more average solutions—but I'll still enjoy dreaming with HB.—Mrs. C.P.S., Madison, Wisc.

I look forward to reading HB every month with great enthusiasm. I particularly like "Insight," especially Sue Nirenberg's beauty column, which I find great fun and most informative. I also find her writing spirit-lifting due to her verve and her special humor.—G.B.G., New York City

Remind me never to be a guest in the "Color and Fabric" condominium in the October issue. I think if I slept in that guestroom I'd be climbing those fancy walls. How could they have decorated the living room so tastefully and then come up with such atrocities as the master bedroom, dining area and guestroom?—S.B., New York City *(Continued on page 18*

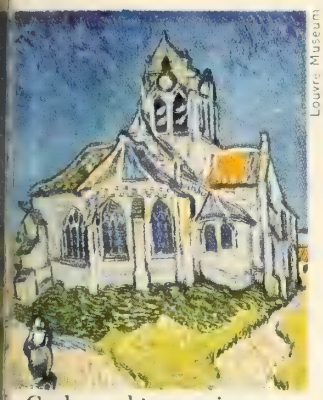
.e sacrificed his sanity and his life
o see and to paint as no one ever had before



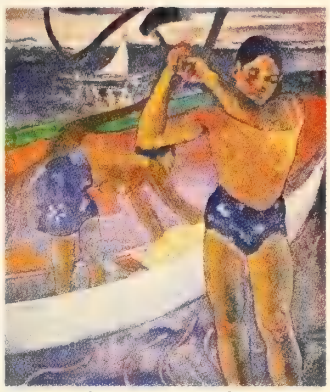
Death haunts Van Gogh's last self-portrait.

The World of Van Gogh

yours for 10 days free as a guest of the TIME-LIFE Library of Art



n Gogh sought peace in nting this church at Auvers.



Many other artists, such as Gauguin, are represented.



The Harvest, Van Gogh captures both the lushness and the p tranquility of the southern French countryside.

TIME LIFE BOOKS

He tried to express his feeling for man and nature by becoming a minister, but his fervor alarmed his superiors. He fell in love with two women of his own class and they fled from him as from a dangerous lunatic. The famous incident in which he cut off part of his ear and gave it to a prostitute was only one more attempt to give something of himself to anyone who would accept it.

This torrent of emotion—for which society had no use—turned Vincent Van Gogh into one of the greatest painters of all time. Never has a man poured so much pure responsiveness into his art. You can see in it everything from salvation to suicide. Sacrificing his sanity and his life to his work, he burned himself up in a blaze of perception... in a controlled riot of color that washed over modern art like a tidal wave of lyricism.

Love, for Van Gogh, was a means of seeing... of fusing himself with his subjects. Even the lavish way he squeezed a tube of paint directly onto his canvas symbolized a generosity that knew no limits. To the humblest subject—an old pair of boots, an empty chair—he brought the special light of his own fervor. As one critic put it, Van Gogh had the courage to look the sun squarely in the face and steal its radiance.

Beside almost 1,700 works of art, Van Gogh also bequeathed to the world—in 661 letters to his brother—one of the most moving autobiographies ever written. It shows this dauntless man trying to learn Greek in order to be allowed to preach to Dutch coal miners. You find him, his hatband stuck full of candles, painting the stars at midnight. You trace letter by letter, canvas by canvas, the collapse of his sanity and his subsequent suicide.

The World of Van Gogh is your introduction to the TIME-LIFE Library of Art... a magnificently illustrated series that shows you—and helps you appreciate—the most important achievements in 700 years of Western painting and sculpture. Focusing on a major artist such as Michelangelo, Rembrandt or Picasso, each volume is a splendid exhibition, a thoroughly reliable reference work, and a most enjoyable way of increasing your family's awareness and understanding of art.

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Written by Robert Wallace, *The World of Van Gogh* is 9" x 12", 188 pages, with 160 illustrations, many of them full- or double-pages. To put Van Gogh into perspective, the book also offers profusely illustrated chapters on Gauguin and Toulouse-Lautrec, as well as examples of Cézanne, Degas, Renoir, Monet and others. For all its luxurious features, the book costs only $5.95 ($6.25 in Canada) plus shipping and handling. With it, you receive a specially-written 3,500-word essay on art history... plus a large, full-color chronology chart listing 368 major Western artists.

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IN FEBRUARY

COLORWORKS

- **A PENETRATING LOOK!**
  HB's comments on the classic color schemes. Examples: white plus one color. Two-color schemes. Monochromatic schemes (that need not be beige!). Multicolor themes. The "Family" of one color theme (that might be various shades of red). Dark walls with bright accents . . . a brilliant and provocative decorating portfolio that proves how important it is to have a thorough understanding of the classics . . .
- **IN VIRGINIA!**
  An architecturally Establishment house (with period furnishings) is made young, unconventional and alluring by breath-of-spring, garden-fresh colors . . .
- **QUIZ!**
  Match your color expertise against the Experts and find out (among other things) whether your use of color reveals a brave or a timid personality . . .
- **MERCHANDISE!**
  An excellence of design from the U.S.A. and Sweden—furniture, fabrics, glass, ceramics and wallcoverings . . .
- **LATE BLOOMER!**
  The English have the begonia under a green thumb. Now the biggest, most exotic and breath-taking flower you ever saw . . .
- **POSITIVE THINKING!**
  The bland little custard rises to any occasion and finds itself surprisingly colorful . . .
- **EDUCATION!**
  Lessons on how to improve your taste buds so you can enjoy the nuances of wine . . .

HOUSE BEAUTIFUL'S
February issue
is absolutely shivering with life!
At your newsstand January 18

insight

The "undulant pleasure grotto" in the November issue might have been appropriate for the Arabian Nights but what could be more ridiculous for California days? I fail to see how anyone could spend any amount of time in there. What are guests supposed to do—pull up a pillow? A decorating magazine of HB's caliber should realize that it isn't necessary to sacrifice practicality for originality. You should concentrate on offering your readers useful ideas.—U.O., Kansas City, Mo.

I don't know how you can keep a straight face and still put "House Beautiful" on covers like last May's. I was very disappointed with both the April and May issues. I have never seen such horrendous taste being pawned off as "the latest" in beauty for home decorating.—Mrs. G.K., St. Louis

I enjoy your magazine very much, not being an avid reader of "women's magazines," which I feel have degenerated into soap-opera sensationalism. Even with my crazy menagerie—five cats, four dogs, two teenagers and a very tolerant husband plus houseguests almost every weekend (we bought a farm in May), I can find applicable ideas for this slanty-floor, canted wall, ridiculous, delightful house. I love antiques, do-it-yourself projects, needlework, and especially the southern Ohio hill country. Your magazine touches on many of my interests and helps to expand my world.—D.H., Jackson, Ohio

art

Design power—the expression of strong emotions—is everywhere evident in a new collection of art from 26 African countries. Currently on view at the Museum of Modern Art in New York, the art graphically represents African history and life-styles. The name of the show is African Textiles and Decorative Arts. After the 31st of January, the entire exhibit will travel to the Los Angeles County Museum of Art (March 20 to May 31),



Brass neck ring (left). These rings were prevalent around the equatorial forests of the southern Cameroon, Gabon and the northwest Congo River basin.

Ornate, conical-shaped brass finger ring (right), about five inches long, from Ghana and now in a private collection. Found in Kumasi by the owners.



ALL PHOTOGRAPHS COURTESY OF MUSEUM OF MODERN ART

the M. H. de Young Memorial Museum in San Francisco (July 2 to Aug. 31) and the Cleveland Museum of Art (Oct. 2 to Dec. 2). The exhibition, which includes textiles and apparel, body ornaments and objects

(Continued on page 22)

ne answers to some questions equently asked by our sponsors

ou are considering sponsoring a child through the Christian Children's Fund, ain questions may occur to you. Perhaps you will find them answered here.

What information will I receive about the d I sponsor?
About two weeks after you become a nsor, you will receive a photograph of your d, a case history, and a description of the ne or Project where your child is receiving). You will also receive progress reports, any additional information you may wish equest.

May I indicate the country, age, and sex of d I wish to sponsor?
Yes, we try to fulfill all requests, but as you imagine, sometimes this is difficult. Many nsors allow us to select a child for them n our emergency list.

Can I write directly to my child, and will ceive an answer?
Yes, to both questions. When you become ponsor you receive your child's mailing ress. You can write to your child, and the wer will be translated by our staff overseas. any sponsors save the foreign stamps they ive!)

When will I first hear from my child?
Just a few weeks after you become a nsor, your child will write to you.

Why the "Christian" in Christian Children's d?
Because we are an organization staffed by istian people who are committed to the k of giving children a chance to grow up in atmosphere of love.

How do I make my sponsorship payments?
You may send your check monthly or ually. You will receive a receipt, along with identification card and envelope for use en you make your next gift. Your contribu- ns are tax deductible.

Is CCF independent or church operated?
Independent. CCF is incorporated as a profit organization, with a Board of ectors who meet quarterly. We work closely n missionaries of 41 denominations. No d is refused entrance to a Home because of ed; or race.

When was CCF started, and how large is ow?
1938 was the beginning, with one orphanage China. Today, over 150,000 children are be- assisted in 55 countries. However, we are interested in being "big." Rather, our job be a bridge between the American sponsor, the child being helped overseas.

What benefits do the children receive from help?
In general, children receive food, clothing, lter, medical care, education, school supplies nd love. You will receive detailed informa- n according to the country where your child s and the type of Project.

How can I be sure that the money I give ually reaches the child?
CCF keeps close check on all children ough field offices, supervisors and case- rkers. Homes and Projects are inspected by staff. Each Home is required to submit an ual audited statement.

How long does a sponsorship last?
A sponsorship should be for at least one r. But of course, we realize financial condi- ns can change suddenly, and so you are free cancel at any time. A sponsorship may be ried for as long as a person wishes.

May I sponsor a child for less than $12 a nth, and still receive the child's name, address picture?
We cannot accept sponsorship for less than a month, but you can become one of our ntributors. Your gifts—large or small—will p provide emergency medical care, buy milk abandoned babies, or help care for unspon- ed children.

Q. May two people share a sponsorship?
A. Yes, and please give both names and addresses of persons sharing the expense of a sponsorship.

Q. May groups sponsor a child?
A. Yes, church classes, office workers, civic clubs, schools and other groups. We ask that one person serve as correspondent for a group.

Q. Are all the children orphans?
A. No. Although many of our children are orphans, youngsters are helped primarily on the basis of need. Some have one living parent unable to care for the child properly. Others come to us because of abandonment, broken homes, parents unwilling to assume responsibility, serious illness of one or both parents, or parents just too poor to care for their children.

Q. Where do the children live who are being sponsored?
A. The child you sponsor may live in an orphanage, home for abandoned babies, school for the blind, hospital, nursing home, day care nursery or vocational training center. Or the child may be in one of our Family Helper Projects—a youngster with a widowed mother, impoverished parents or from a broken home. Your support will help keep the child with the family by helping supply food, clothing, school books, family guidance and a variety of services directed by a trained caseworker.

Q. How long do the children remain in the Home or Project?
A. This depends on the country but usually until they are 18. We do everything possible to see that they are equipped to make an adequate living before they go out on their own.

Q. Is it possible for sponsors to legally adopt the child they sponsor?
A. Many people want to take these needy children into their homes, but the majority of them cannot be legally adopted. In all cases it is necessary for the U. S. Immigration and State Welfare authorities to approve legal adoptions. CCF does not handle legal adoptions.

Q. May I visit my child?
A. Yes. Our Homes and Projects around the world are delighted to have sponsors visit them. Please inform the superintendent in advance of your scheduled arrival.

Q. Can my child visit me?
A. This decision must be left entirely with the superintendent. If allowed, all traveling expenses and responsibilities are assumed by the sponsor.

Q. Are my letters to the child censored?
A. Absolutely not. Your entire letter is given to the child along with a literal translation in the child's language.

Q. Which would you advise me to send? Packages or a money gift?
A. Money gifts save the cost of mailing a package and insure that the items you wish for your child will be the proper size. Also, goods purchased overseas generally cost less than similar items in the U.S., and avoid excessive duty.

Q. Should I always send a money gift through the Richmond Office?
A. Always! It would be extremely difficult for your child to cash a check or exchange currency. The total amount of your gift will be sent to the Home, along with your instructions for its use. This is a service provided for our sponsors, without any deduction for handling.

Q. Is CCF registered with any government agency?
A. Yes, CCF is registered with the U. S. State Department's Advisory Committee on Voluntary Foreign Aid, holding Registration No. 080.

Q. Where do I send my checks?
A. All contributions, whether sponsorship payments or money gifts for your child, should be sent to our Richmond Office and made payable to Christian Children's Fund.



Margaret was found in a back lane of Calcutta, lying in her doorway, unconscious from hunger. Inside, her mother had just died in childbirth.

You can see from the expression on Margaret's face that she doesn't understand why her mother can't get up, or why her father doesn't come home, or why the dull throb in her stomach won't go away.

What you can't see is that Margaret is dying of malnutrition. She has periods of fainting, her eyes are strangely glazed. Next will come a bloated stomach, falling hair, parched skin. And finally, death from malnutrition, a killer that claims 10,000 lives *every day*.

Meanwhile, in America we eat 4.66 pounds of food a day per person, then throw away enough to feed a family of six in India.

If you were to suddenly join the ranks of 1½ billion people who are forever hungry, your next meal might be a bowl of rice, day after tomorrow a piece of fish the size of a silver dollar, later in the week more rice—maybe.

Hard-pressed by the natural disasters and phenomenal birth rate, the Indian government is valiantly trying to curb what Mahatma Gandhi called "The Eternal Compulsory Fast."

But Margaret's story can have a happy ending, because she has a CCF sponsor now. And for only $12 a month you can also sponsor a child like Margaret and help provide food, clothing, shelter—and love.

You will receive the child's picture, personal history, and the opportunity to exchange letters, Christmas cards—and priceless friendship.

Since 1938, American sponsors have found this to be an intimate, person-to-person way of sharing their blessings with youngsters around the world.

So won't you help? Today?

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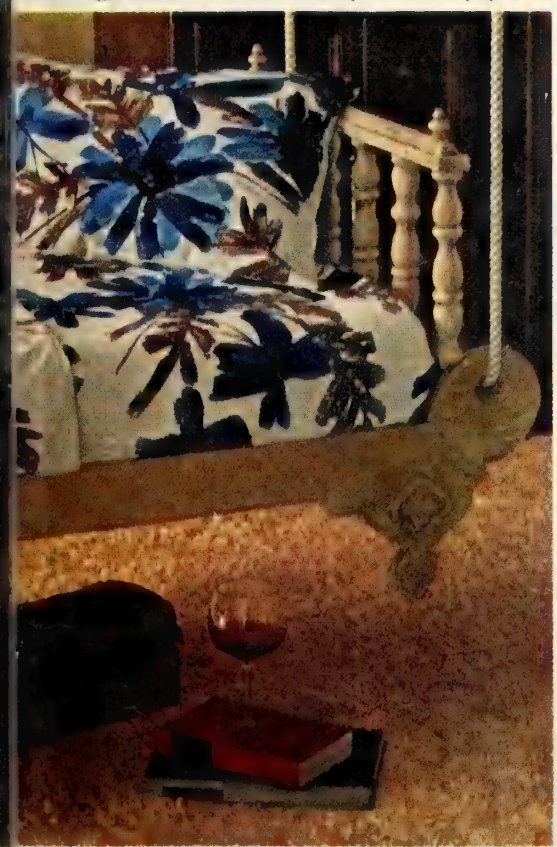
Burlington House is a windmill in Portugal.



almost-wall-to-wall carpeting is a soft plushy shag Burlington House Carpets. Do-it-yourself-ers take "Portuguese tile" border is lacquered wallpaper.



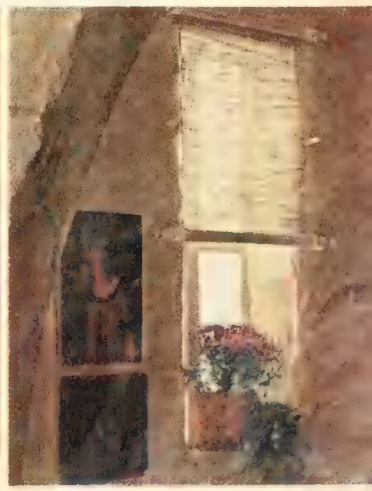
Stark white walls, pale carpeting help turn one small windmill (or one small room) into a showplace. Single splash of color. Brilliant bed-and-bath ensemble by Burlington House. "Pageant" no-iron sheets with coordinated blankets and towels. The day-and-night bed, made by a local craftsman, is suspended by ropes from a ceiling beam. It floats in the air . . . allowing wall space for richly carved chests by Burlington House Furniture.



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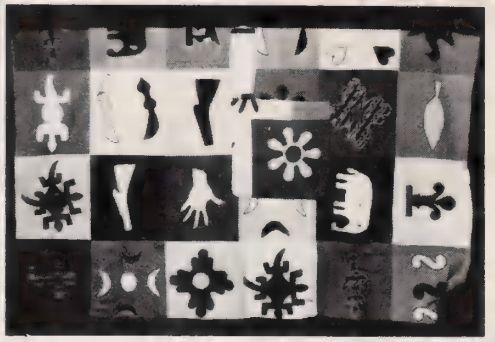
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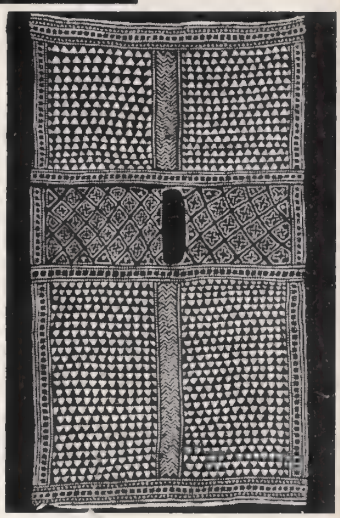
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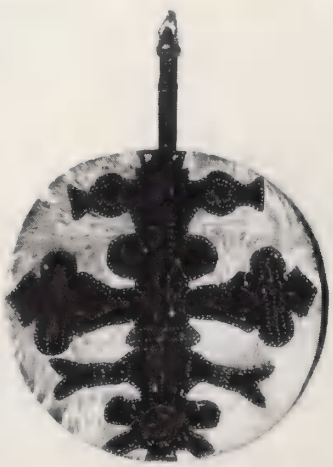
is sponsored by the Standard Oil Company of New Jersey and the National Endowment for the Arts, under the auspices of the International Council of the Museum of Modern Art. As both a preview and a postscript to the show, Roy Sieber has written a



Appliquéd felt tunic (above) from Akan, Ghana, made for a chief and said to have belonged to Kofi Kamami of Jamasi. Painted shirt, (right) from Bambara, Mali.

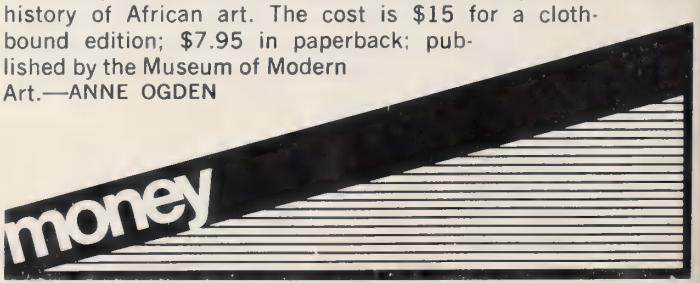


TOP AND RIGHT, FRANK J. THOMAS
ALL PHOTOGRAPHS COURTESY OF MUSEUM OF MODERN ART



Fan (left) from Benin, Nigeria, carried by chiefs and nobles and used to refresh the king, from the Field Museum of Natural History, Chicago.

background book. Sieber is Guest Director of the exhibition and Professor of Art History, Department of Fine Arts, at Indiana University. The book describes the works and provides a lucid history of African art. The cost is $15 for a cloth-bound edition; $7.95 in paperback; published by the Museum of Modern Art.—ANNE OGDEN



Investing in the stock market is an adults-only occupation. Right? Our family doesn't believe it now. With encouragement from my wife and me, our three children, ages 11 to 15, have bought and sold in the market with some very interesting nonmonetary results. And some monetary results,

too, of course. For example, I owe my 13-year-old son $17.50.

We bought 100 shares of Apache Oil Company, based on our analysis of the chance to make a quick profit. Sure enough, the price moved from 15 to 16½ in 30 days and the consensus was to sell. But 13-year-old David owned 10 of those shares and he wanted to wait a little longer. As the nominal financial head of the family, I decided to sell without his approval. At the same time I personally guaranteed the price. Two weeks later, when Apache was quoted at 18¼, he sold—and I was out $17.50 because David had had more confidence in Apache than the rest of the family.

"I told you to hang in there, Dad," he said.

"You're such a smart guy," I sneered. "What about Sterling Precision?" He had bought 10 shares at 10½ and another 10 shares at 4¼. The current price is 6½, so he's still a loser.

"Look," he answered stoically. "You win some and you lose some. Isn't that what you always say?"

Outwardly beaten, I retreated to the study to mull over the vagaries of investing in the stock market. Inwardly, I was thrilled that David had grasped an important concept of the crazy gyrations of the marketplace. There just are no right answers, except a constant struggle to win more than you lose.

What started as a game—a lark—has become an integral part of family life. Once the children showed an interest, we realized it was time for them to participate in the engaging contest between the "bulls and bears."

Putting your resources, or part of them, into the stock market is serious business. At the same time, it presents a wonderful opportunity to channel youthful thinking into positive directions. The true challenge is teaching the children to handle money and make decisions. As each of them seemed ready for the experience, we staked them to a small holding. From that point on, they were given free rein to add to, or subtract from, their individual investments.

Steven, 15, had a healthy portion of our holdings in American Motors, which resulted in severe losses. Understandably, he hesitated to reinvest. Recognizing that some companies are greater risks than others, he bought INA at 44, held it for almost a year and then sold at 52. Buoyed by success, he rapidly took some of the savings from his summer job as a dock boy and plunged with the rest of the family into Bunker Ramo, at 10¼. Within three months we all happily sold at 13. His attitude somewhat tempered, he is currently content to sit on the sidelines for a while. It's his money—he ought to be allowed to do what he wants—easily his best lesson.

Recently, David was confronted with an even more complex problem. He needed a new bike to replace the one he uses on his paper route. Dolefully, he examined his bank account and his stock position. Faced with the choice of laying out $60 for new transportation, he opted to buy a grocery cart for $5 and keep his money where it would work for him.

Eleven-year-old Faith, on the other hand, is still grappling with the fractions in her single holding in Houdaille Industries. At this point in time, her very first investment, fronted by her parents, is dawdling between 13½ and 14½. She isn't terribly excited. However, each day she keeps track of her stock and maintains a record of the price fluctuations. What she is learning in school in math is complemented by the daily ups and downs of her equity.

Do the children have more respect for money? Not really. But they do have a better perspective about allocating money. They have learned and are learning to earn, save, invest and spend. The stock market is still something of an enigma, but they are involved.

At the dinner table one night David asked, "How much money should I keep in the stock market?"

"That's like asking how long a man's legs ought to be," snapped Steven.

"I don't understand," added Faith.

All three looked at me, as if I were some sort of financial oracle. I cleared my throat and sought to frame a reasonable response. "Well, you ought to consider your long-terms plans and your short-range responsibilities and then take into account any emergencies that might arise."

My wife, Joyce, looked at me in disdain. "Why don't you just give them a simple answer?"

(Continued)



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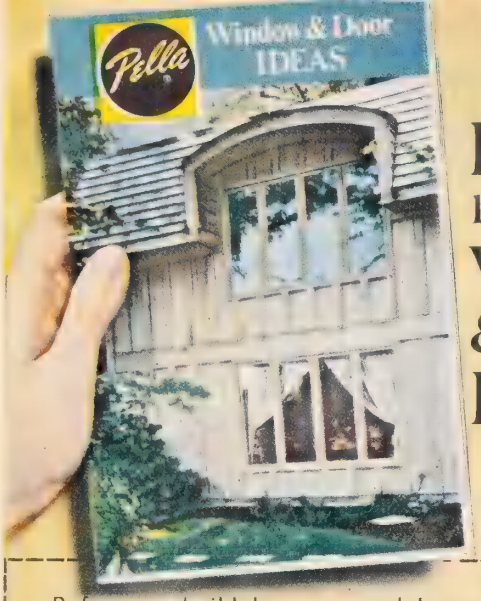
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insight

For the next hour we talked about money problems, which ranged from doll dresses to baseball spikes to wall posters and possibly a new car. This attempt to define our individual desires was worth a five-point gain in Royal Dutch, one of our more solid stocks. How do you assess the closeness and warm feeling generated by this interfamily relationship?

The point is that exposure to a variety of experiences works; even the telephone takes on added significance. During our review of AT & T all the children were properly impressed with the size of "Ma Bell." As we explored the possibility of investing money—they were committed to a learning experience.

While the value of getting the kids into the market is best expressed in adult terms of studying industries, making decisions and learning to take an occasional financial lump or two, there are other benefits. Any shared endeavor serves to fortify the family—and you might even make some money.

If all this isn't enough, the concerned parent can relate in vicarious ways. Like the time Steven headed out of the house grinning from ear to ear.

"Where are you going, son?"

"Got a heavy date."

"Oh."

"Yeah," he smiled. "Gonna spend my latest dividend check on a girl."

I just nodded. He had made a decision to do his own thing, a sign of some kind of maturity. I wasn't worried. After all, how far can you go on $2.16?

—B. ROBERT ANDERSON

etc...etc...etc...

■ • ■ ***Cradle consumerism: The new quarterly Toy Review, published in Newton, Mass., at 75 cents a copy, delves deeply into what's new, good, bad, indifferent, safe, dangerous or overpriced in the toy and game market, relying heavily on the reaction of youngster-consultants who give the toys a workout.***

From Anne De Courcy in London: collectors of commemoratives (with appreciation in their eye) are all set to buy up limited edition plates, mugs, urns, glasses, honoring the November 20th Silver Wedding Anniversary of Queen Elizabeth and Prince Philip . . . a Yorkshire amusement park is building a special graffiti wall for the scrawling of patrons who have to get their nutty messages out of their systems . . . impotence among Derbyshire farm workers has been traced to the DDT they've been spraying on the crops . . . England's family chemist chain, Booth's, and British Kodak have let down the bars on a hitherto strict no-no . . . they will now develop and print film of ladies, gentlemen and children snapped front-side in the buff . . . while the German wine-makers are platter-schuing happily over their bumper, beautiful 1971 vintage, word comes that it's a bad 1972 for English wine (ever heard of it?), a cool spring and summer having nipped most of the south-England vineyards in the bud. . . . a regal, Roman, six-legged chair, replica of a design unearthed from the ashes in Herculaneum is being made by Hunter and Smallpage Ltd., furniture-makers of York . . . originally made in bronze, it's now in ebony-black hardwood, sybaritically cushioned in silk, tasseled and braided . . . it's a commemorative piece of the founding of York in 71 a.d. by the Roman governor of Briton . . . but why it has six legs, nobody knows.—MARION GOUGH ■

Dorothy Liebes

House Beautiful pauses to salute the memory of this great and innovative weaver, whose textile designs and joy in color have given delight and inspiration to millions, whose conviction that beauty is the servant of human needs has already made a lasting mark on the world in which we live.

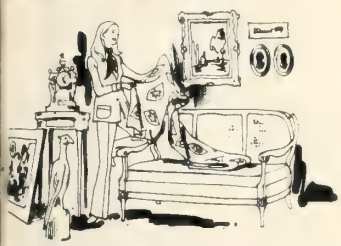
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Poor man's art come into its own

—and to the knowing eye, a rag-tag magazine may yield a real Whistler print

By JOEL R. WEBER □ Prints used to be considered poor-man's art. That's no longer so. Old books and magazines are being snapped up by collectors and old prints are riding along on the crest of the antiques boom. But there's one big difference—you can still find valuable old prints in attics and basements or acquire them at a reasonable cost from dealers.

How about a Winslow Homer original? Out of your league? Wrong. Homer—one of America's most important artists—was a staff illustrator for Harper's Weekly in the early 1860s. Should you run across an old copy of Harper's, you could come home with as many as half a dozen Homer originals.

James McNeil Whistler became famous for a picture he painted of his mother. He became rich selling prints. A lot of them are still buried in basements and attics. Even if Currier & Ives isn't your thing, keep an eye out for their work. Currier & Ives originals start at $25. But be careful. There are many excellent fakes around.

Artists have been experimenting with the printing press since Gutenberg invented it in the 1500s. At one time, the print was like a photograph. It brought scenes and adventures to life. It was a way to bring the world's great paintings into the home of the common man. Nearly all of the great masters were reproduced and many of them dabbled with producing their own prints.

A true print is a work of art reproduced on paper from a copper, steel or stone engraving on which the artist has worked by hand. To the print collector, the handwork is everything. Many modern artists do make prints in limited editions and go through the same

Name a topic and there's a print on it

steps used 100 years ago or more, but most modern prints —art reproductions, electro-mechanically reproduced—don't qualify for this category.

George Murray, chief clerk at J. N. Bartfield in New York, perhaps America's most prestigious dealer in valuable books, believes that this country's high educational standards are primarily responsible for the growing interest in old prints. "You don't have to make the investment that you would in an oil painting," he adds, "and you don't have to worry about someone's sticking a thumb through the canvas. They're extremely easy to care for and they're available in every subject imaginable—military, birds and animals, old scenes of practically anyplace in the world, maps, sports, you name it." Bartfield's clientelle includes the super-famous and the super-rich as well as the housewife from Yonkers looking for a special

Look anywhere you see old books for sale

anniversary present, plus some of America's most important interior decorators, print dealers and collectors. They browse through more than half a million books, thousands with color plates. When you buy a print at Bartfield, you buy an entire book. (Color plate volumes start at $15—depending upon number of prints and condition.) Bartfield will not break a book or folio. That's up to you.

Or you can turn to dealers like the Old Print Shop in New York City that have no conscience pangs about breaking up books. This firm specializes in Americana and nobody is really sure just how many prints it really does have. Estimates range at over one million.

Wherever you shop, says Arlene Orcutt, a dealer in Stamford, Conn., "Money is probably the last criterion you should use in choosing prints to hang in your home. Taste and beauty are most important. A dime print can be as stunning as a $4,000 Audubon."

She suggests house sales and basement sales as the best source of old books and magazines. But don't go out expecting to find something rare and valuable, she cautions, because it's highly unlikely that you will.

"You can normally find a great old print anywhere that has lots of old books for sale. If you run across something that is, indeed, old and just jam-packed with color plates, your best bet is to check the book out with a print dealer to find out if it's valuable before you spend your money."

Mrs. Orcutt does not recommend buying prints from antique dealers who dabble in a wide variety of things. "Knowing and recognizing old prints is like specializing in china or glass. It takes a great deal of specialized knowledge to know if you have something valuable, and most antique dealers just don't have that knowledge."

She suggests rare-book libraries, print dealers and lots of reading as the best way to learn. "There's no quick and easy road. It requires time, patience and a knowledge of papers, inks and techniques."

First, look at the paper. If it seems heavy or porous, that's a good beginning. Remember that old papers didn't have coats of lacquer or varnish. If the paper has an over-all sheen, it's probably not old.

Often the paper will be watermarked. Just hold the print up to the light. If it's watermarked, the mark will show up clearly. With early Currier & Ives prints, the paper was very heavy. But be careful, because many Currier & Ives prints have been restruck and reproduced by modern means.

Identifying a woodcut is easy once you've had some practice. Woodcuts and wood engravings are always black-and-white. If you run your hand across a woodcut, you'll find that it feels much coarser than a copper or steel engraving.

Metal engravings—like aquatints and mezzotints—have a velvety feel when you run your hand across them. Like all old prints, copper and steel engravings utilized wavy lines to produce tones and shades of difference. Dots are used in mod-

You must learn to tell the old from the new

ern prints and the difference can be clearly seen with a magnifying glass (no old print hunter should be without one). If you see dots in your print, you can bet it's modern. There is always an exception, though. This time it's the stipple engraving that uses both lines and dots to produce tones. But if you see only dots, it isn't old.

Determining whether or not a print is hand-colored is easy. Early printers used a substance called "gum arabic" to bring out highlights in the color. If you tilt the print up to the light and there's a glint or flash in certain areas but not in others, you're seeing the gum arabic. That's a sure indication that the print is probably a real antique.

Through the years it has been fashionable from time to time to hand-color prints with water-colors. Many prints were hand-colored in their time, others much later. Many dealers will hand-color small prints for a modest price. Or if you should run across a black-and-white print with possibilities and are handy with a paint brush, it's something you might want to try. Experiment first, though, and realize that "modern" coloring can lessen the value of a really old print.

Normally, prints found in old books that have been reasonably well cared for will hold up well. Sometimes, though, you'll find little brown spots on the pages. That's called foxing. If you find it objectionable, you can remove it

After you find it, handle with care

yourself, but many experts believe it adds an interesting patina of age.

Once you've found your special print, you frame it. Mrs. Orcutt recommends not mounting it unless it's falling apart. Mounting lowers the value of an expensive print, but framing under glass enhances its appearance and protects it against dust and grime. Most collectors also prefer that the margins of the book or magazine be left on.

Sometimes, mounting is the only way to save a print. But you have to know what you are doing, and Christopher Anthony, owner of The Frame Shop in Westport, Conn., has been faced with a number of reclamation jobs as the result of a customer's attempting to do his own mounting.

"There are basically two types of mounts," he says, "the wet mount and the dry mount. The wet mount should be used when heat may affect the print."

Start with mounting paste from a framer's supply or art supply store. This is a special mixture that will not show through or cause a chemical reaction with the paper. The paste is normally ready to use but can be thinned with water. It should be the consistency of Jello just before it sets—that is, heavy but not runny.

Apply the paste to a firm back (cardboard, Masonite or foam core) with a stiff brush. Make

ure the back is somewhat larg- than the print and don't wor- about whether or not the rint is going on the backing raight. Work quickly because ne paste sets up in a hurry.

With a slightly damp (almost ry) sponge, wet the back of the rint. Then mount it and smooth ut the wrinkles, using a small ooden wallpaper seam roller. Vork gently from the center to ne edges and make sure all the ubbles are out. Then roll it gain with a small rubber roller available from almost any pho- ographic store). The end result hould be a professionally nounted print. Practice first n something unimportant—the rocess can be tricky. Finally, rim the backing. You should ave a perfect rectangle.

Dry mounting is a process hat is used for poor-quality aper. Once again, start with a tiff backing. Place a piece of esinous paper between the rint and the backing (the paper esembles wax paper and is vailable from any photograph- c or art supply store). Then ake an iron that is heated to 225° (it should sizzle on a wet inger) and iron the print gent- y from the center to the edges o remove all air bubbles. Do ot use steam. The print will use firmly to the backing.

Once again, make sure your acking is larger than the print. t's a lot easier to trim when ou've finished than to try to ine up the print evenly.

Finally, frame the print and ang your treasure on the wall. ike any piece of artwork, your rint will be uniquely you.

GLOSSARY OF PRINT TERMS

This list, which was provided by Arlene Orcutt of Stamford, Conn., contains the most commonly used terms. It won't provide instant expertise but can serve as a handy fast reference on a print-hunting expedition.

Aquatint—An etching process in which an effect of tone is secured by the use of a resin that has been ground on a copper plate.

Burin—Also called ***Graver***, the sharpened bar used by the engraver. It was made in different sizes and different forms.

Chrome Lithograph—A lithograph printed in color from a series of stones, one stone for each color.

The Etch—The acid solution washed over a stone during the making of a lithograph. The design was drawn on the stone with a greasy crayon and then the etch was washed over to keep the grease from spreading.

Etching—A print made from a copper plate on which the design has been bitten in with nitric acid.

Folio—A collection of prints. There are three common sizes: large (18 by 27 inches), medium (13 by 20 inches) and small (12¾ by 7¾ inches). The three sizes do not include margins.

Line Engraving—A print produced from a metal plate, generally copper or steel, into which the design is cut with a graver. The plate is then inked and wiped, leaving ink in the incised lines. Dampened paper is then laid on the plate, pressure applied.

Lithograph—An impression from a design made with a lithographic crayon on a special kind of calcareous limestone.

Lithographic Crayon—A composition of wax, soap and lampblack. Charles Currier, brother of Nathanial Currier, developed one of the best crayons in use during the 19th century.

Mezzotint—An engraving process. The design was cut directly into the metal, using a fine-toothed instrument called a rocker. The rocker was pushed across the plate, covering it with minute indentations. At this point the plate would print a deep black. Lights and highlights were then produced by burnishing and scraping, producing varying degrees of lights and darks. There are no hard lines present in a mezzotint.

Stipple Engraving—The design was worked into metal with small dots. The process was most often used with line engraving to give tone or form to objects.

Woodcut—The art of raising designs on wooden blocks used to print from. Various knives and gouges are used and the design is cut with the grain of the wood.

Wood Engraving—A design made by the graver in a wooden block. Wood engravings were cut across the grain. The blocks used were of boxwood and were the height of the type so the engravings could be printed with the printed page.

HOW TO REMOVE FOXING

Foxing, those little brown spots that often appear on old prints, can be removed easily at home with common, everyday materials. All you'll need will be a large tub, some household bleach, a piece of glass—larger than the print but still small enough (*Continued on page 93*)

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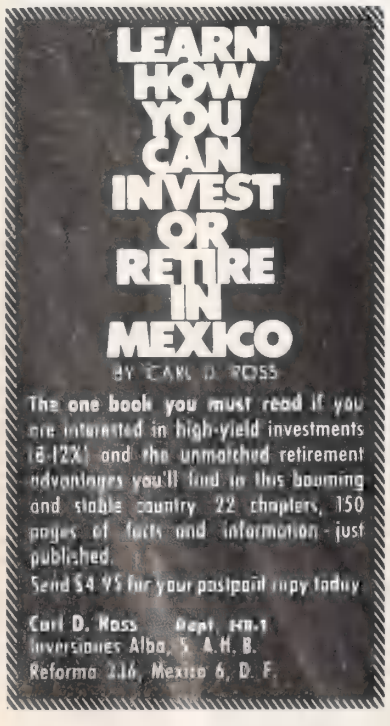
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CHECKPOINT

If possible you should travel to Europe between now and April. You get real value for your money, especially if you take advantage of the new eight- or nine-day "package" tours. You do have to leave on certain days, which enables the airlines to give a lower fare, but you stay in the best hotels and are "on your own" except for a bit of sight-seeing that is included. Following are two examples.

Stayput on the Riviera

This nine-day "Stayput" vacation departs from JFK via Air France 747 to Nice every Saturday, Jan. 6 through March 31. Once in Nice, you stay at a superior-class hotel—such as the Splendid, West End or Westminster. Continental breakfast is served every morning but you are free to try the local restaurants for other meals. A half-day of sight-seeing in Nice and one full-day trip to Monte Carlo (including lunch) is also part of the package. For the remaining days you can shop, enjoy the sun, which has a springlike quality, and sight-see on your own. If French is a problem, rest assured: There is a multilingual hostess at the hotel to advise you each day. The cost of this holiday, excluding lunch and dinner but including air fare, is $365 per person (less if you choose a standard-class hote). On another "Stayput" nine-day holiday, you stay at the new ocean-front Holiday Inn in Monte Carlo—$399 per person. This package also includes dinner every night. Check box 1.

Lisbon, Olé

This quickie winter holiday gives you eight days and seven nights at the new deluxe Sheraton Hotel. You leave from JFK Saturdays through April 28 on TAP Portuguese Airways. On the second morning you are taken on a get-acquainted tour of Lisbon. After that you explore by yourself. Take a bus trip to Sintra, to Fatima or to picturesque Nazare where women and children wait on the beach all day for the fishing boats to come in. It is only 30 minutes by train to Estoril. Here you can play golf, relax on the beach, do some shopping and gamble in the evening. Just beyond is Cascais, which has a number of good restaurants such as Muchaxo, where the seafood is great. On one night of your trip, an evening with dinner and *fado* singing at a famous cabaret in Lisbon is included. Cost: $366 per person including the air fare, $15 more after March 3. This is only one of the 12 "holidays" in Lisbon, the Algarve, Madeira and Morocco that are outlined in TAP's Sun Scenes. Box 2.

Sardinia's "Emerald Coast"

The northeast corner of Sardinia has an unspoiled, rugged coastline indented with coves and washed with turquoise blue and green waters—emerald green, that is—hence the name "Costa Smeralda." Its climate is sunny the year round with an average temperature of 73° from March until October. A 35-mile stretch of this spectacular coastline has been developed by the Aga Khan and comes complete with three hotels (the deluxe Hotel Cala di Volpe and the Pitrizza and Cervo, both first-class hotels), as well as shops, restaurants and private villas. All have been beautifully designed and executed to conform with the contours of the land in the style of southern Italy and north Africa—coolly designed adobe haciendas set around small bays or dot the hillsides with their tremendous vistas. Quiet stretches of curved beaches nestle in coves and sailing craft snuggle up to their piers in picturesque harbors. Flowers are everywhere. Here is a place to relax, soak up the sun, play golf, sail. Check box 3.

A Day in Stockholm

If you are visiting Scandinavia anytime between now and April 30, avail yourself of Sweden's "Day on the Swedes." All that is required is that you spend one night in Stockholm. You may like it so much you'll stay longer or make a point of returning. When you arrive at the airport you receive a book of coupons that entitles you to 28 different things to do and have—such as an Avis car. There are many places to visit: the Treasury, the Wasa Museum, the harbor. You have a choice of lunch in one of several restaurants. In the afternoon you can skate, have a sauna, shop for Swedish crystal. You start the evening with beer at the Stampen and then on to the night life. To receive complete details, check box 4.

FOR TRAVELERS

The Munich Hilton

Every season has some special attraction in Munich and springtime is no exception. The spring air and scenery are marvelous, the parks and gardens are blossoming and the distant Alps slowly turning green. The place to stay is the new München Hilton, built in the center of Turcherpark. Its floor-to-ceiling windows and balconies afford sweeping views of the parks, the city and the Alps in the distance. On sunny days you can sit on the terrace by the Isar Café and even take a swim in the indoor pool (one side opens into a sunbathing area). You can take a sauna or have a massage in the Poseidon Health Club. Tennis, golf and horseback riding are also available. Yet this hotel is convenient to the boutiques, restaurants and the famous beer halls in the well-known Schwabing area. The München Hilton has several restaurants of its own: the Isar Café, the Tivoli Grill, which features Bavarian specialties, and the Marco Polo Restaurant on the rooftop, which has an Asiatic theme. Box 5.

Dining in Europe

Dining constitutes one of the major pleasures of traveling abroad. It is even more pleasurable if you know a little about the local dishes, the wines, some of the better restaurants and perhaps a little of the language. Pan Am has published a very comprehensive 107-page book, "Great European Restaurants," which covers the subject for 10 European cities: Amsterdam, Brussels, Copenhagen, Frankfurt, Lisbon, London, Madrid, Munich, Paris and Rome. Preceding the individual restaurant listings, you can read about each country's particular cuisine, wines, hours of dining, tipping, followed by a menu translator and a wealth of other information. All the restaurants were recommended by Americans living abroad and they give expensive, medium and least expensive prices for each restaurant, best dishes, brief description, credit cards honored. It is delightfully written. Check box 6 for your copy.

Fjord-viewing, Viking Style

The brand-new *Royal Viking Star* and her yet-to-sail sister ship, the *Royal Viking Sky*, have five 14-day cruises scheduled from Copenhagen between June 30 and Aug. 3 next summer. They will sail as far north as Spitzbergen, going in and out of the beautiful fjords along the way. Some days there will be shore trips, sometimes to hard-to-reach places via the ship's own comfortable launches. The handsome *Star* made its maiden voyage last July and the *Sky* will make hers July, 1973. Built in Finland for Norwegian owners, the *Star* incorporates the latest navigational equipment and the most modern conveniences for its 500 passengers. The art work throughout the ship is original and there are unusual decorative touches. Floor-to-ceiling windows in the dining room afford unimpeded views and the glass-enclosed Stella Polaris Room one deck above the bridge is perfect for fjord-viewing. Although Norwegian in spirit, the *Royal Viking Star* (and the *Sky*) are international in appeal. The cuisine is Continental, supervised by a Swiss chef. Four other sailings cruise to Sweden and Finland from Copenhagen, calling at Baltic Sea ports including Leningrad. The price for a medium-size outside stateroom is about $70 a day. For details, check box 7.

Return this coupon to Betty Robinson, House Beautiful, 717 Fifth Avenue, New York, N.Y. 10022.

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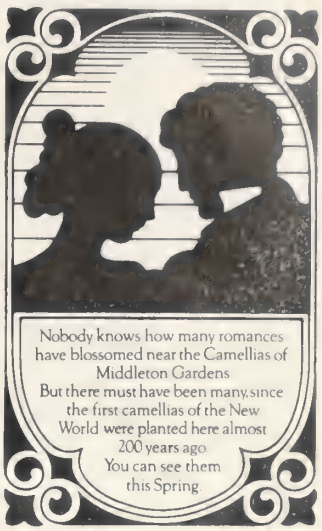
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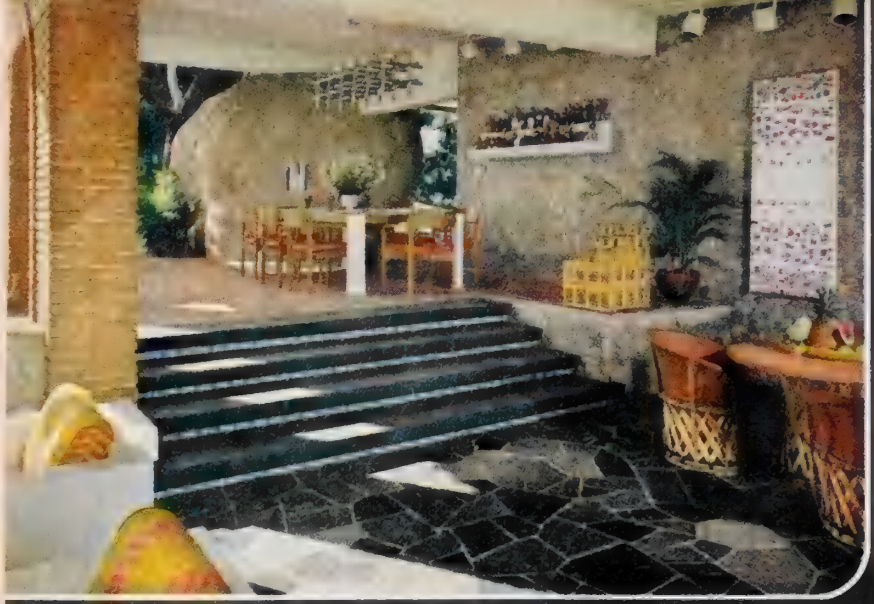


in Acapulco, a stunning blend of the sleek and the hand-crafted



MARIS SEMEL

By SUSAN LEWIN ☐ **If one were to fantasize about the perfect house for the leisurely, languid Acapulco life, surely this house would fulfill the dream. For this is a vacation retreat without restrictions. Carefree in every way, it is a house designed for living under the hot, tropical sun. Owned by a Texas executive, it resulted from a renovation carried out under direction of Phil George of Harper and George, New York City. Much of the house is open to the gentle Acapulco breezes, and there are commanding views of bay and city from poolside and major entertaining areas. The house has appropriately been named La Cima (The Summit).**







out of blandness emerged a spirited air







"Before we renovated the house, it could have been located anywhere . . . the French Riviera, Capri, Majorca, South Africa. It was simply a bland interpretation of an international style of resort architecture. The tragedy was that with all of the country's great artists, craftsmen and materials, the house was devoid of the folk spirit of Mexico. One of our major aims was to infuse it with Mexican character" says Phil George (who is also design director for Braniff Airlines).

Architectural changes included stripping the entire house to bare structure and replastering it in a rough-textured finish peculiar to Mexico. A slab tarpaper roof was replaced by Mexican tiles and terrazzo flooring gave way to granite. Supporting columns were built up and rounded, and vine-covered rocks were exposed and scrubbed. Mexican-styled brickwork was added to some ceiling areas, along with modern lighting fixtures. And finally, the landscaping was changed.

Interiors of the house reflect a mélange of contemporary and Mexican furnishings and an extensive collection of Mexican folk art. Easy-care fabrics in brilliant colors cover the seating pieces of white fiber glass (*left*), and a sleek steel-and-glass coffee table supports a Oaxacan tree of life. Primitive folk objects include the Coyotopec couple standing in a rocky niche (*left*), a Hidalgo sugar-cane bird cage near the dining group (*top center*) and a Costa Rican wagon wheel on the wall of a seating niche (*top right*). Noteworthy, too, is the large group of Mexican wedding figures arranged on a shelf on the dining room wall.

During daytime hours, living is oriented toward the sun . . . and the pool. After dark, however, the open house becomes a dramatic show place for entertaining (*above*). Dining late in the Mexican manner offers guests the spectacular bonus of a twinkling panorama of the lights of the city across the bay. The stone cross beside the pool was carved by Ladrun de Guevara.











colorful folk art is *everywhere* at hand





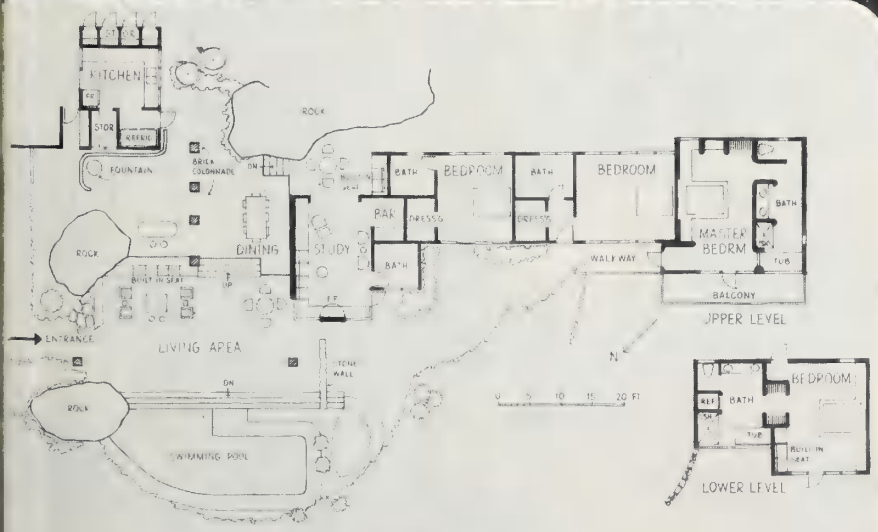


The delicious blend of Mexican folk art and furnishings and contemporary designs and architecture makes this house a delight to live in. Inside its flower-strewn gates, one never forgets that this is a Mexican environment . . . and a tactile one at that. This is an environment where the art is not in cases behind glass but displayed openly, to be felt and touched. The fine collection includes (*from left, bottom row*): Peruvian musicians and an Oaxacan wedding scene, polychrome mermaids from Oaxaca and Ayacucho musicians playing on a small balcony. Niches to display folk figures have also been carved in the wall in the courtyard that serves as a buffet/bar (*above*).

A visual highlight in the study (*above left*) is the fireplace. Designer George invited a painter from the hills of Guerrero to the house to hand-paint the plaster chimney on the site. Most of the folk figures in this room are from Oaxaca except for the antique Spanish Colonial bull. Pigskin Equipales chairs from Guadalajara fit well with the modern Eames lounge chair.







Wherever you turn in this house, you constantly encounter folk art and crafts of Mexico—even in the bedrooms and bathrooms. Ledges above and beside the large-scaled platform beds hold objects purchased throughout the country. Niches carved in the walls of the super-scaled bathrooms create miniature display cases for a treasure trove of small objects.

Because the house was designed for no other reason than enjoying the Acapulco life—swimming, sunning and relaxing—all the bedroom suites are large and comfortable. Jalousie windows and sliding glass doors give these rooms the same feeling of openness that the rest of the house has, although landscaping is thick and close to allow complete privacy. And this impression of being one with the greenery beyond is heightened, too, by many mirrors and potted plants.

Before renovation, the house had only the two smaller bedrooms shown on the plan (*left*). The large bedroom and bath (*far left*) and the master suite (*above*) are new additions made by Phil George, who says that the three years he lived in Bangkok were a strong influence on the design of these bathrooms. The brickwork floors here are in the same basketweave pattern as the brickwork ceilings in other parts of the house. The warmth of the brick is a marvelous foil to the rich, glazed tile custom-made especially for these counters, showers and extra-large bathtubs. And since all these materials are easy to maintain, it doesn't make a jot of difference if water happens to splash on the floor.

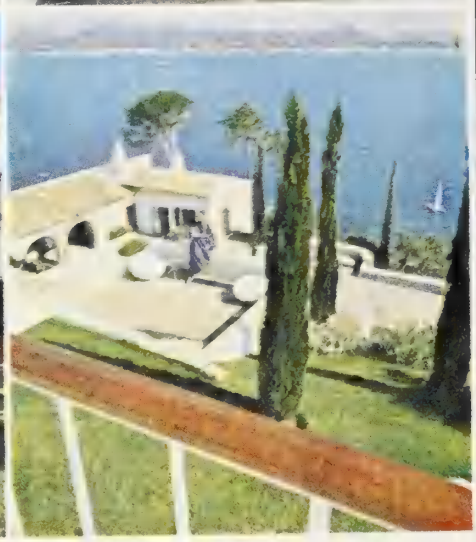
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SPECTACULAR! IN ST. TROPEZ, THIS MULTILEVEL VILLA IS A VISION COME TO LIFE

Editor LESTER GRUNDY □ The Villa La Verne: It's a super-glamorous vacation retreat on a St. Tropez cliff site, where the spectacular vista of the Côte d'Azur inspired building form and lifestyle (*top*). For the owner, New Yorker Tom Murphy, the Villa is a personal translation of a vision, a home that's sophisticated yet informal, ordered for entertaining but offering great privacy with interior space as a natural continuation of—and indulgence in—the beauty of the Côte.

With Murphy's requisites, Architect Roger Herrera designed the Villa in multilevels—each level a sensory environment within itself. Interior Designer Fred Vestal then "reinterpreted" the interior structure: "We knew what Tom wanted," he says. "A home that was personal, special, fun to live in and *open*." The approach narrows from a long driveway to a dramatically arched colonnade with natural tile floors (*above, center row left*) and carved wooden door (*above, center row right*). Thoroughly contemporary in concept is the herb parterre (*bottom row left*), a subtle, aromatic treatment of greens in lieu of landscaping. A view from the pool-level terrace looks out on Murphy's breakfast balcony (*bottom row right*) accented with soaring cypresses.

The pool-level living room (*right*) has no conflict of pattern, rather an understated interior that defers to the view. An enormous boomerang-shaped white tweed sofa affords a languorous glimpse outside and caned panels, designed by Fred Vestal, frame a telescope. Facing the fireplace, glass étagères (*top right*) display a collection of shells.

GRAFF/GARCIA







In contrast to the pristine flow of whites in the living room, the dining area of Villa La Verne (*below*) is designed in an expression of light-heartedness. Around an ultramodern stainless steel-and-glass table, a regal stand of high-backed wicker chairs captures a whimsical sense of Victoriana. Painted a cool aquamarine blue, the walls imitate in hue the pool's water. The chandelier, wafer-thin shell discs pendent from gold chains, supplies indirect lighting. A large window brings the garden indoors and ceiling-heigh glass doors at one end open onto the beamed barbecue terrace. Fo postprandial coffee, the loggia (*left*), with heavy white canvas cur tains tied back from the arched ex its, allows a full 60-mile sensory experience of the Côte d'Azur.

Tom Murphy's bedroom (*opposite center*) departs from the chromatic genre of the air/water elements tha have so far defined the Villa. Here the character is earthy—mellow and tawny browns in an unmistak

INDOORS, A LIGHTHEARTED MIX

y masculine habitat. Cork walls
nibit exotic monkey prints, and
ove the bed, a photograph of his
ampion trotter—La Verne Han-
er—for whom the Villa was
med. Stainless steel bookcases
nk an antique desk, coordinating
h the French-made stainless- and
ther-fitted bed and sling chair.
A spacious guest bedroom with
own private terrace (*bottom left*)
counters bold blue-and-white flo-
curtains and spreads with
esse. Midnight-blue walls and natural-tiled floors gracefully complement this pattern. A second guest bedroom (*bottom right*) is inspired by the vibrant yellow of wildflowers. Just outside, the ambrosial herb parterre. Earthy tones of the master bedroom are reiterated in its bath (*right*). The circular Plexiglas shower stall faces a small terrace and view of the sea. Zigzagging turquoise tiles outline the cove ceiling in the pool dressing room. In the yellow guest bath at center right, the curtains are made from shell discs.























OPEN TO SUN AND SEA

In form and mood, the Villa La Verne captures the essence of St. Tropez as a sensory environment—airy, luminous, free-flowing, the Villa's many levels relating naturally to the Côte. The bar (which is a sometimes-guestroom) is the one room with a unique temperament (*far left above*), though Designer Fred Vestal's motivation here, too—in pattern, in color, in texture—was the Mediterranean. An expanse of plum-colored aubergine carpeting flows wall to wall. Its startling counterpoint, white leather-upholstered sofas and molded plastic furniture. Behind the bar, metallic wallpaper forms a frame for a wide window with an almost surreal waterscape. The view through the window (*detail, top center*) looks into the depth of the pool—the outdoor pool itself, one level above the bar—and at the water-dimmed figure of Tom Murphy. The Villa's breeze-swept aerie, structurally much like a castle rampart, is reserved for private sunbathing *au naturel* (*top, near left*).

At poolside, looking toward the covered terrace (*center left*), a different perspective of the Villa provides a similar feeling toward its design—a strong structural unity with the lush St. Tropez surrounds. Below the raftered ceiling, the afternoon sun floods through the great open spaces of the covered terrace (*bottom left*). Decoration, minimal and informal, is color-continuous with the house. A parrot-and-monkey print in bisque and white covers all the rattan chaises.

At the windows of the poolside terrace (*right*), another telescope. Louvered panels of stained wood face the exterior chimney wall. An unexpected touch of luxury, a stainless steel-and-glass elevator (*below*), dramatically circled by stairs, that runs the height of the Villa.

FOR DETAILS, SEE PRODUCT INFORMATION











portuguese pairing

ANTIQUES IN A MODERN FRAMEWORK

By ANNE OGDEN □ Off the winding coast road from Lisbon to the resort of Cascais half an hour away, this house stands regally meeting ocean and sky. The exterior *(above)* is a complex maze of angles that swathe the house in privacy, hiding sunny balconies and walkways on the second floor. This modern façade conceals a great surprise: an interior furnished with antiques from several countries. The choice of these antiques is by no means haphazard, for the owners, Engineer Antonio Valadas Fernandes and his wife, have hand-picked each piece with care and knowledge. Yet small conversation areas and many hideaways make it easy for the Fernandeses and their three teenage children to relax and move about without feeling they're in a museum. The entrance hall *(above right)* includes Spanish, Roman, Portuguese and Persian antiques: armor on top of the chest, pottery jugs, a collection of old locks and panels on the wall. And here is the first glimpse of the shiny Spanish-tiled flooring used throughout. The main living area is approached by two hallways leading off the entrance. Between them is a small garden *(below)*, lighted at night, that can be seen from the entry, the hallways and the living room. Its effect is monumental: a peaceful, ever-green view that is a living sculpture from all sides. The formal part of the living room *(right and inset)* has an intimate seating area with antique painted wooden trunk and tabletop, velvet fabric on the sink-into chairs, Persian rug and pottery and Spanish lamps.

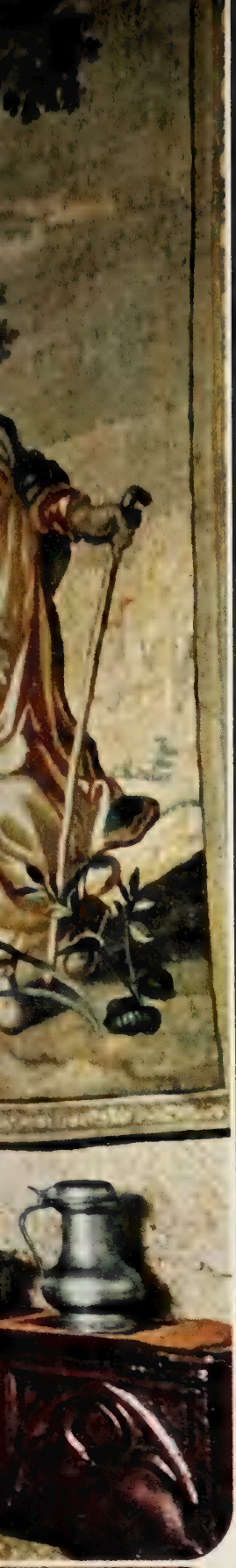




GRAFF GARCIA









The Portuguese seem to have a fondness for alcoves off larger rooms. Here, in true form, flanking the living room, are two small parallel niches (*left and right*). The one at left has the cozy feeling of a study with its book-lined wall, fur throw, fireplace and comfortable reading chair. They call it a library, though it is truly an extension of the living room and, as such, has great importance in the total look. The balcony above is a study for Engineer Valadas Fernandes. The other alcove (*right*) seems more a parlor with its Portuguese chairs, chest and antique pottery. Though this ceiling is also dark-stained, the white walls and lighter scaling give this alcove a much airier feeling for afternoon tea. The dining room (*inset above*) is the most formal room. Again, it is blessed with antiques, including pottery from several centuries hanging on the wall, a typical Portuguese touch. Details in this house are intriguing and so ample that there is always something new to see. Below is a chest made of two 17th-century pieces. A stairway (*below left*) off the entrance, leading to the master bedroom and study upstairs, looks modern and typical at once. The daughter's bedroom (*below right*), both young in heart and sophisticated, has a lovely Portuguese painted headboard.















Mr. and Mrs. Valadas Fernandes have the second floor entirely to themselves. It's a spacious suite, composed of the master bedroom (*above left*) and dressing room and the small study balcony overlooking the living room (*preceding page*). In the bedroom, the floors are all dark, rich wood, set off by pure white walls. This and the furnishings give it a naïveté characteristic of a rustic country house. Much in the room is Portuguese—the carved bed frames are 17th-century and the painting a 16th-century work. Subdued colors in the oriental rug and the beiges of the bedspreads add to its peaceful feeling. Beyond it is their own sunning balcony. The guest bath (*far left below*) is filled with the tiles for which Portugal is known. Here they are original, 17th-century blue-and-white tiles, lining the walls and basin. The blue-and-white shade on the ceiling light is actually the porcelain top of a serving dish. Inside the house, all is antique; outside the living room doors, the scene changes. This all-modern pool area (*left and above*) is only a few steps from the house and sheltered on two sides by it. A covered porch that extends along these two sides provides the perfect arrangement for entertaining, for relaxing either in or out of the sun or for breakfasting casually (there's a table right outside the doors). The steps above lead to an upstairs balcony and, if one were to wander in another direction, gardens would unfold. Just in case the pool doesn't suit the whim at the moment, the ocean is a walk across the road.











IN TOKYO: URBAN SERENITY

Japan's age-old domestic poetry in a modern reading

We sit tranquilly on the tatami-covered floor. The shojis are open, and into the house comes a spring-greening, man-made world of trees and wandering paths of water-worn stone. "The house exists for the enjoyment of the rden," says its owner, Mrs. Kayoto Ueda, stating the nature-aware ncept that for centuries has shaped the Japanese house. We feel we e in old Japan but we are, in fact, in new Japan, and learning that phisticated Japanese are not discarding their cultural heritage for a ess of newfangled potage. They are merging old and new. This house is the two-year-old masterwork of Architect Junzo Yoshimura. It is in Sukiya "teahouse" style, with the 10-tatami room below—for parties, dining and sleeping—and Mrs. Ueda's study-bedroom-TV room beyond separated only by partitioning fusuma that can be removed to make one space of both rooms. But it is of concrete and steel, air-conditioned, the shojis fitted with glass as well as crest-patterned paper. And the tea ceremony room, shown both screened and open (upper left) looks out on the garden, which is automatically night-lighted with the coming of dusk and surrounds the house with a mysterious, serene enchantment.

MASARU AOKI







hidden from a teeming Tokyo street by a blank wall and a wooden door, it's a world of tranquility in a small space

Old and new mix frenetically in Japan, and there is frequent concern that antique charm is being overwhelmed by modern brashness. But the Ueda house tells a different story. Modern practicalities marry happily with unique, age-old subtleties. Demonstrated here is the Japanese genius for making much of small space, for fooling the eye by not revealing everything at once. This private realm of house and seemingly endless garden is contained on a lot barely 80 feet by 80 feet. The house itself, including its appended "teahouse" room, is a mere 1,400 square feet. From the busy street, one would never expect that its lot-line wall and plain deal street door (top right) conceal such riches. But ring the bell and the door slides open to frame a green vignette of shrubbery. Turn left up the shallow stone steps into the tiny entrance court (above left) and see the entry door cunningly concealed by the tall bamboo plantings. The ascending route is indirect, beckoning, leading the eye on, meantime creating a sense of far greater space than actually exists. Selected stones in the walk, the handmade tiles of the roof, the placement of every shrub and tree call for a second look, thus enriching the ambience of this tiny space. The West may never be fortunate enough to live, as Japan does, with the perfume of cryptomeria wood and the fresh strawness of tatami, but there are timeless lessons here that could teach us how to transform urban spaces into emotional refreshment. □ *By* MARION GOUGH

the mix in Kenya

A HOUSE OF COLLECTOR'S PRIZES

y MARION GOUGH □ In Kenya, one gets the impression that airobi is an East African San Francisco. Foreign residents and isitors alike lose their hearts to its pearl-gray skies, its lofty lear air and generous tropical vegetation, which flames the ountryside with flowering trees and endows every householder's ackyard with such recherché edibles as papaya and mango. (For ll its coolth, it is practically on the equator.) The city is a lively, osmopolitan crossroads, dominated by the dark, proud Kenyans, olored by turbaned and sari-ed Indians and a conglomerate mix of uropeans and Americans. And no small thrill of living in Nairobi s the knowledge that not far away there are lions and elephants andering their native plains. We show on these three pages how vo of Nairobi's most enthusiastic residents live. They are Mr. nd Mrs. A. B. Krueger, Americans, and representative of that roliferating new international breed—people who follow their velihood to whatever part of the world it takes them.

Their 20-year-old house, by any standard of pure architecture, ould have to be called Ersatz Cotswold Cottage, but it is a good amily harbor, roomy and comfortable. And the Kruegers have made it a personalized demonstration of what it means these days to ve as an American citizen of the world, merging one's souvenir cquisitions with the lifestyle of the house. Prize possessions are arefully selected pieces of teak and brass—Moresque, Egyptian, ersian, Ceylonese, Arabesque exotica that in less deft hands might ecome way-out harem rooms. Here, they are appropriate, livable ompanions to chrome-and-glass tables and contemporary sofas.









The lawn, once planted in coffee trees, now shaded in poincianas, is considered an Americanism in Kenya. Lighted at night, the house suggests a fairy-tale dwelling. Foliage grows lushly everywhere in the three-acre park. The Krueger boys (far left, with their mother) have their own little banana grove and one coffee tree, a sentimental leftover from the plantation that earlier occupied this Kenyan soil. They report each day (in fluent Swahili) on the ripening state of the beans. In the entrance hall (left), a grandiose Egyptian mirror, inlaid in nacre and ivory, was a gift to Bud Krueger from King Farouk. The rug is an antique Kirman. The upstairs hall and stairwell (below left)—and some of Mrs. Krueger's paintings—are bathed at night with faceted lights from a pierced brass mosque lamp acquired in Persia. Mrs. Krueger designed the chrome-and-glass tables in the living room (below), set them on a Greek flokati rug, put a pair of Ceylonese saddle boxes to work as end tables.





From Ceylon, ornately patterned in brass, a teak chest (right), one of the Kruegers' cache of esoteric Eastern furniture. Juxtaposed with such design, Mrs. Krueger's needlepoint butterflies and insects (far right). In the solarium (center right), the prize of prizes—a 400-year-old, 700-pound captain's chest from Kuwait, flanked by replicas of Tutankhamen's cane-seated tomb benches. Huge copper Ali Baba jars, once carriers of oil on camel caravans, hold giant philodendron. At lower left, Mark and Kai in their nursery playroom backdropped by their mother's wildlife mural. Next is Mark's cleverly contrived crib, destined to be a future love seat. On the kitchen wall (below right), a benevolent Ceylonese demon and a coterie of brass utensils, the prize a native Kenyan brazier. On the opposite page: a one-of-a-kind highboy (top left), a Ceylonese craftsman's version of a 17th-century Dutch design. Opening from the living room, the dining room (top right). Its contemporary furniture was crafted in Egypt, its rug signed in Isfahan. Three descending shots of the guestroom (far right) show a crisp today look in chocolate brown and white, its burnished floor reflecting the teak and brass of a chest and desk from Ceylon. The bed, shown in closeup, is dressed in Kanga cloth, native dress fabric. The studio (below), Mrs. Krueger's workroom and escape hatch.













FROM A THIRST TO KNOW, AN ABILITY TO MAKE THE EXOTIC LIVEABLE





Now director of Trans World Airlines' eastern and southern Africa division, Bud Krueger has, in the course of his career, lived in North Africa, Egypt, the Middle East and Southeast Asia as well as Europe. He would modestly disclaim it, but he is, in fact, something of a specialist—a connoisseur of the intricate and cunningly made crafts of North Africa, the Middle East and Ceylon. He really knows that wondrous brasswork, the painstakingly joined and metal-studded furniture, the exquisite marquetry in shell, ivory and metal that is the peculiar hallmark of a design that has no genre name but has flourished in the East as long as Scheherazade's tales have been told. He's trained his eye over the years to discern its subtleties, making, he admits, many an unwise purchase in the learning. But now he can name the origin and era of almost any piece he sees. The Kruegers own a selective treasury of the best and put it to daily, practical use, enjoying its artistry and the dark brown grains of teak and deodar rubbed to a patina with coconut oil.

Mary B. Krueger, erstwhile fashion illustrator, paints, illustrates children's books, designs in suede and studies East African culture while she chatelaines this house in a three-acre park that was once a coffee plantation and attends to its two most important occupants—the energetic towheaded team of Kai, four, and Mark, two. Imaginative, energetic, inquisitive, she is a complete negation of the expatriate ladies who used to insulate themselves from the foreign world in which they lived. She has concentrated on a collection of brasswork, has studied intricacies of East Africa's wood carving, has acquired excellent examples of lamus (door lintels from the Indian Ocean coastal areas) and is a knowledgeable fancier of printed kanga cloth, the typical cotton that Kenyan women traditionally drape into dresses and head turbans. She, with her designer's innovative eye, transforms the fabrics into bedspreads and cushions.

She collects the exotic beads of the country, made of cowrie shells, ostrich eggs, seedpods and buffalo horns—and hangs them in her studio (once the garage) along with native sheep bells and tobacco pouches. They're imagination, she says. Something may come of it. Many an idea has been bred in Mrs. Krueger's studio. It's her sanctum, workshop, house of her easel, drawing board and "serious" paint boxes as well as those pots of household paint and handy brushes that she may seize on a moment's impulse to change the color of a flower pot or touch up a chip in the woodwork. Here she designs suede belts and handbags, does such drawings as her animal illustrations for "Safari Coloring Book", a children's book sold for the benefit of the Museum Association of Kenya.

She delved into clay to design the tilework of her kitchen floor. She draws and paints her own needlepoint patterns, taking her motifs from the flora and fauna she finds in her garden. She has gone off on safari with sketch pad in hand to study the motion and mien of the animals that she later painted on the nursery walls to delight Kai and Mark, who regard these playful creatures of the wild as friends and companions. With foresighted inspiration, she designed Mark's crib, which on some future day, with its bars removed, will become a love seat. That's how the Kruegers are—interested, involved, fascinated by the world they live in no matter what corner of the globe they find themselves in. This is the aura reflected in the Nairobi house. A personal, educated taste in their possessions and an enthusiasm for their choices gives them the confidence to use what they like freely, mixing elements of many cultures with the inbred American lifestyle they naturally carry with them. The house in Nairobi is one more heartening example, in this world of cross-pollinating influences, of what it takes to create a style of your own.



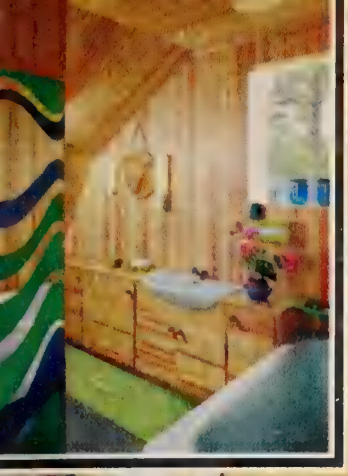












under their gifted hands, a traditional northern interior is totally transformed

ndroit mix of many periods, Erik nd Monica Backström have com- hanged the interior character of ditional woodland house.

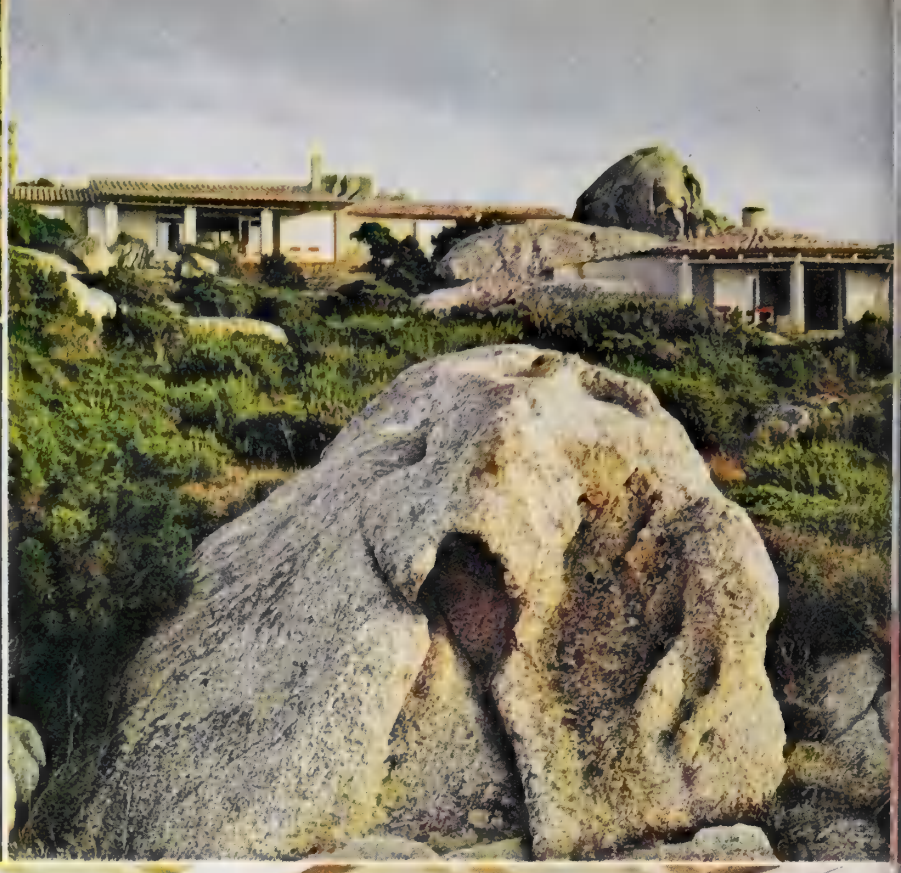
ning room (left) is a fanciful traditional 19th-century Thonet chairs and 18th-century Swed- with contemporary textiles like w shades by Sheila Hicks. The ly 19th-century Dalarna clock t from Monica's mother, Design- Sampe. Old, too, are many of the es, such as the Greek icon and ndlestick in the grouping in the op left. But a touch of Höglund pears in the new-old Tiffany-style ade in Japan.

s, the master bedroom (above) e-paneled bath (inset) reflect interest in mirror design. Again, r: blue and green waves on the mirror and a giant keyhole on rror facing the bed. Color also with great effect, seen here in llow painted cabinets in one ildren's rooms (near right) and nted wooden cabinets in the far right). The central eating/ nit was another family project.









TWO FOR THE SUNNY LIFE OF SARDINIA

1 a new home on the rocky coast

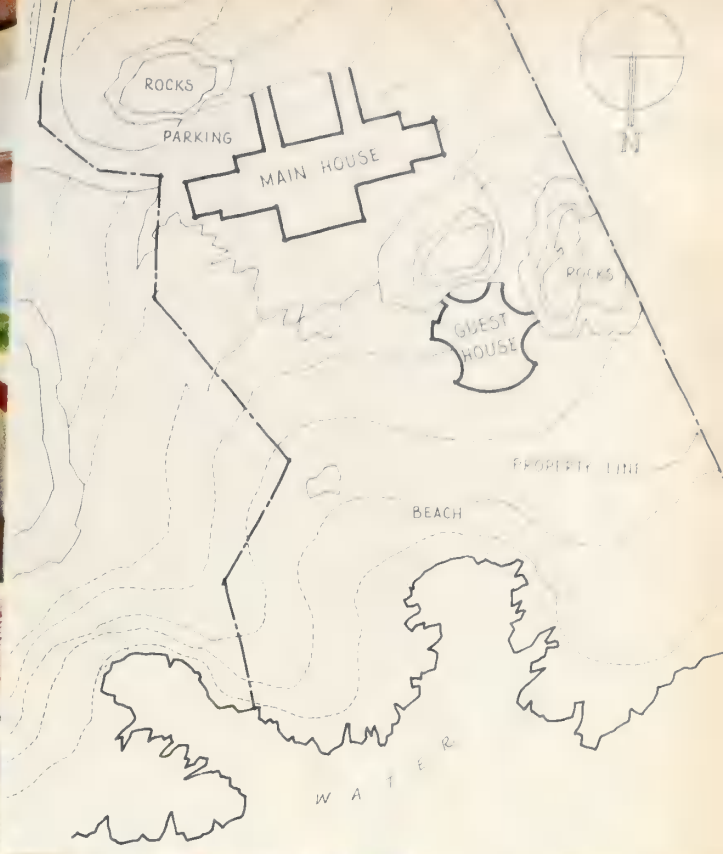
By SUSAN LEWIN ☐ Subtly blending in with the soft colors of Sardinia's rocky terrain, the summer house of the Count Brandolini of Veneto rests in the landscape as gently as the wild flowers and bushes that grow between the rocks. Just above a small, sandy beach going down to clear emerald water, the house is set so snugly into its spectacular site at Capo d'Orso that one has to take a second look to see that it is really there—exactly the result that Alberto Ponis was striving for. Fortunately, Ponis, one of Sardinia's principle architects, is extremely sensitive to preserving this Mediterranean island's natural beauty—a necessity in light of the growing tourist boom—and took inspiration, too, from the long lines of old Sardinian farm houses such as the Hercolanis', seen on the next two pages.

The rectangular house has its own round guesthouse close to the main house (see plan, top right). And for both, Countess Brandolini, an artist in her own right, worked with Architect Ponis on choosing fabric and furniture—mostly wicker and built-ins—that would maintain the natural strength of the structure and suit the very informal, casual life led there.

PHOTOGRAPHS, MARIS SEMEL; PLAN, NATALIE F. SIEGEL






ROCKS
PARKING
MAIN HOUSE
N
ROCKS
GUEST HOUSE
PROPERTY LINE
BEACH
WATER



2 a farm cottage rebuilt for today



MARIS SEMEL

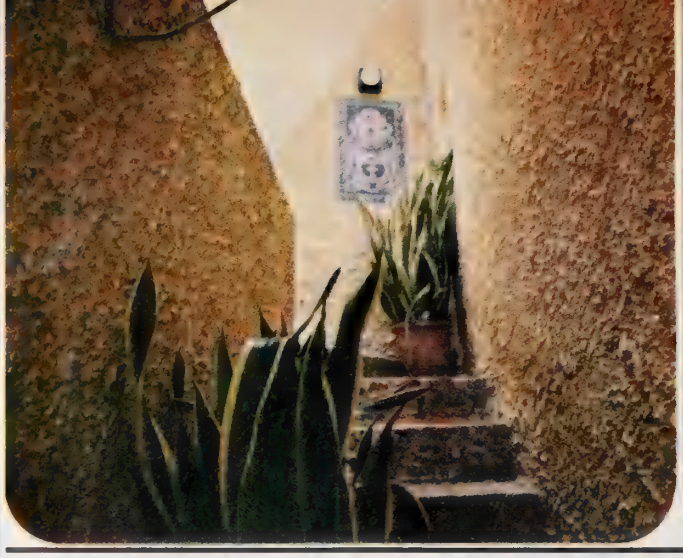
Only 10 years ago, Sardinia was almost undiscovered by tourists. Now, the shore, with its wind-beaten golden rocks dipping down to the blue-green Mediterranean waters, is being built up at an incredibly fast pace. But the lush, quiet countryside has been left practically untouched by land developers.

"Not only has the idea of living in the country hardly caught on here, the idea of renovating seems equally unpopular," says Principe Andrea Hercolani. Drawn to the farmers' houses because their long, low lines and simplified shapes are the perfect complement to the rocky Sardinian terrain, he and his wife, Sevilla, one of the best interior designers working in Sardinia, began renovating this cottage almost five years ago. Removing the remains of the farm, they almost completely rebuilt the 100-year-old cottage and stable, saving only those things that were worth saving, like the juniper-beamed ceiling and the granite walls held together by stucco.

By combining such elements as Spanish and Sardinian rugs, English fabrics and Chinese and Sardinian accessories with the clean modern furniture that Principe Hercolani designs and manufactures, his wife has created a truly comfortable environment for relaxing and working when the couple is away from Rome. It's an easy blend, seen at top center in the two pleasant guest bedrooms and in the Hercolanis' ochre living room (right), with cheerful pillow-covered seating platforms around a Hercolani-produced aluminum coffee table. And by renovating both of the old buildings into one, they also gained space for the cream-colored room at top right, once part of the stable, now a conference room for design clients.









OUT OF THE ISRAELI RUINS













a man of the theater shapes a house of art

When Leonard Schach, a resident director at Tel Aviv's Cameri Theatre, bought his house in Jaffa, "It was a complete wreck. The walls were torn to pieces and there was no floor." Hardly an auspicious beginning. But it is in the artists' quarter facing the harbor, overlooking the site where legend says Jonah set sail for his fateful meeting with the whale—and such legends, whether true or not, are appealing.

All structural changes in the old city must be approved by a board of architects appointed by the government to preserve the character of the section and, says Schach, "My architect, Frank Meisler, did a fine job. You may do what you like inside, so I did the interior decoration and found it delightful to work within the architecture of curves, arches and vaulted ceilings." The flat roof (top left), rimmed now with greenery, the blank exterior walls and outdoor approach from patio to roof (top center) are all typical of the area. Traditional, too, are the curves and arches in the entrance hall (top, near left) and leading to the library (second from top, far left). But the patio just off the street door (near left) is a mini-gallery that clearly shows his involvement with the arts of all eras, from traditional tragedy/comedy masks to heads sculpted by modern Israeli artists (details, three photos at far left). In the sea-view library (above), an antique Spanish seven-foot desk mixes handsomely with a Flemish brass candelabra and Moroccan Kelims on the floor. The 18th-century Dutch marquetry armoire in the dining room (inset top right) is a family heirloom brought from South Africa, where Schach was born. Flanking the armoire, a group of prints of Jaffa scenes in earlier days.

BILL HELMS



"I had put my family's antiques in storage in Cape Town and filled this house with Swedish modern," Schach explains, "but artist friends who wish to preserve the character of the Middle East and enjoy elements of other cultures persuaded me to scrap the Swedish modern and use the antiques." Now his house is a true blend of art and furnishings from all over the world, harmonized by the consistent accent of Mediterranean blues and greens—in the views as well as the decor.

Over the leaf-patterned sofa in the living room (top center) is a painting called "The Greek Isles" in a new polyester-sculptured technique by South African Artist Alexis Preller. Surrounding this, an 18th-century hand-glazed circular Persian wall plaque and a 17th-century wooden angel. The ease with which he has mixed objects of such varying background appears again at top right, another view of one of the painted and gilted Ticinese angels with a nearby 15th-century Spanish armoire and two rustic carvings from Sicilian carts. The plaque below that is a Persian ceramic. And, from a Persian harem, colored window panes.

In contrast to the cloistered feeling of the main living room, the alcove (above) opens to a glorious view of the harbor and Andromeda Rock. Again, the interplay of old and new, with the silver-framed "The Milky Way" by Ardon, doyen of Israeli painters, and a coffee table made from the ironwork in a demolished Victorian railway station in England.

Appropriate for a man of the theater, 19th-century theater prints are grouped in a window-hiding frame over the carved headboard in Schach's bedroom (far right below). At near right is the bedroom for guests such as recent visitors American Playwright Arthur Miller (whose plays Schach has directed in Rhodesia, South Africa, Belgium and, of course, Israel) and Mrs. Miller. Schach, a hospitable host, gave a party for 60 guests in honor of the Millers—not unusual for this man of worldliness and charm.











here, there is
a place for
he beauty of
any culture

inside and out, his touch is seen

The arched recess of the master bathroom (right) follows the shape of the original kitchen oven alcove. Over the tub is a South African Bowler print of Cape Town harbor in the early 19th century; the bottles are Persian antiques. The sun patio (below) is three steps down from the master bedroom and on the same level as the living room. A bust of a doughty noble of an earlier age keeps watch over this setting color-keyed to the blue-and-white Italian tile flooring, while a high brick wall helps shield this outdoor living space from nearby roofs. Inset below is a view from the top of the hill, the houses meandering jigsaw fashion down the street called Netiv Hamazlot, "the lane of the signs of the Zodiac." Schach, who founded the South African National Theatre and has directed plays all over the world, is currently involved with the Tel Aviv production of Neil Simon's "The Prisoner of Second Avenue." Some might call this a play for New York audiences, but this gentle, soft-spoken man who has made his Israeli home a center of culture sees "the same insecurity here and, indeed, all over the world. Still, after living in Israel for six years, I can very honestly say that even with all its problems, I love it."





Portugal: a thriving tradition of handcrafts

A VARIED COLLECTION OF CERAMICS, METALS AND TEXTILES





GRAFF/GARCIA

By ANNE OGDEN □ Portugal is a country of diversity. From the great Porto wine region and relatively isolated mountain areas in the north to the populated and popular coast of beaches and fishing ports and the arid inland cork groves, both the people and their work vary. This diversity is reflected in the country's crafts. Rugs, pottery, silver, each expresses a look and feeling peculiar to its locale. Though the influences of neighboring countries—especially Spain and France—are often strong, Portugal makes its own definite statement, a beautiful mix in an approach to handcraft that is distinctively Portuguese, including both the naive and the sophisticated. Here, a seven-page portfolio, beginning with cotton woven and rag rugs (above) and multicolored pads (right) worn between head and basket when carrying supplies.







Historically one of the oldest European countries and one-time great empire builder and trading center of the world, Portugal today is a modern industrialized nation. Agriculture, fishing, forestry and mining still play a large role and supply cork, sardines, wine and marble to much of the world. But manufacturing is crucial to the country's economics—and embraces many of the traditional crafts: textiles, furniture, pottery, ceramics and glass. In Portugal, the crafts for today's use take their themes from old-time designs. The sea, fruits, trees and flowers all make up a substantial part of the decoration. Perhaps the most representative of this kind of craft is the pottery at far left from the town of Caldas da Rainha about 60 miles north of Lisbon. Ceramic factories abound here, known for the famous cabbage leaf, fish, fruit and lobster designs. The pottery is made from local clay and expertly painted, so much so that the results are often hard to distinguish from the real thing.



The sardines, by the way, are a true catch. Another craft emphasis is reproducing old designs, as seen in the chandelier (center) and the plates below. This is the sophisticated in Portuguese crafts and there is much of this kind of work being done today. Delicate florals and hunting scenes are favorites, and the colors and designs are as regal as the castles they adorned. At near left below is another type of pottery in the folk tradition: the earthy glazed and unglazed dishes and jugs from Mafra. The modern tablecloth behind was designed after old tiles. Above it, a collection of pottery that shows the many styles Portugal is heir to. The teapot and cup, from Porto de Mos, and the brown plate with yellow sunburst, from Barcelos, show the essentially free spirit of a nonurbanized area. The blue dish on the top step, from Alcobaca, follows the traditional patterns of this city. And on the lower step, the two pieces on the left represent the output of the area around Coimbra and Conimbriga. In towns steeped in Roman and Gothic heritage, it is not surprising to see the old designs prevail. The blanket on the typical tiled roof (top center) suggests folk work found especially in the more sheltered north.



Portugal's crafts, both new and old, show clearly the different lifestyles that produced them. Ranging from the simple to the ornate, they can be glorious in their richness, pure and beautiful in their simplicity. Though there is much change throughout the country, each area has its own pride. On a tile background so typical of Portugal that one sees it everywhere (above) are the simple lines of the black earthenware pottery made in the northern mountain town of Vila Real. Though it looks like wrought iron, it is as fragile as pottery can be and nearly always takes the form of cooking or serving pieces. At near right, the old and the new come together in a modern application of the centuries-bred Portuguese expertise in tile-making—pewter-plated tiles made for decorative accents or wall treatments. The background, one of the mosaic streets popular all over in geometric or floral shapes. These light and dark pebbles are polished to a shine from the walkers on the main streets of Lisbon. Above right, another confrontation of old and new. In the old village of Aldeia de Juzo, pure white walls and a colorful door show the pride the Portuguese have in their surroundings. Privacy is assured by an old stone wall. On it lies a felt tablecloth with felt appliqué, a new craft, this one produced in Niza in the Alentego region. In the setting of the famous Pena palace on top of Sintra (far right center) is a pot painted in a factory of Lisbon after the old style. Below it, a vase from Malveira sits on a wall in Sintra that shows the often-seen openwork that adds decoration to many walls. At right center, the rugs that say Portugal: the courtly designs handmade in Arraiolos since the Middle Ages. To their left, a note of whimsy on the wrought-iron gates leading to a quinta near Sintra. These braids are used to decorate donkeys on market day in the south of Portugal, though they'd add a lot of color as a belt or wall decoration.





craft tradition in all coun-
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ially around Lisbon, a result
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ginian navigators teaching the
uguese to mine metal. This
lern pewter (far left below)
ly could have graced the
estic old house where it now
on the front steps. The faith-
reproduced silver lobster
shells are again both useful
and decorative. Turn the shells over and the other sides are also exact replicas. Fur rugs and throws, such as these shown at Pena Palace (top left), are the natural product of sheep-raising areas. They are often seen with star shapes or geometric designs created in wools of different colors. The tiles (center) are hand-painted reproductions of old styles. In Portugal, tiles enhance house façades, give bathroom walls practicality and beauty, appear everywhere in molding. They are ideal, too, for coasters and for decorating window sills. Crocheting is a tradition passed from generation to generation and now a booming business of hand-worked items for the home or for clothing. Above and at right, two delicate bedspreads were crocheted in white cotton.



FOR U.S. SOURCES OF PORTUGUESE CRAFTS, SEE PAGE 132
FOR DETAILS, SEE PRODUCT INFORMATION

cooking with Helen McCully

think METRIC in your measures

some basic information on liters and grams... plus a collection of international recipes

Your doctor uses metric measures when he writes a prescription. The can of soup you pick up in the market lists both ounce and gram weight; the same is true of the can of lichee nuts from Taiwan and the tin of Genovese pesto sauce from Italy. The bottle of peanut oil imported from France gives the liquid measure in ounce, quart and liter. Meter and kilometer were made familiar to millions of Americans by astronauts who used the terms in broadcasts from space. Yet the United States remains the only major industrial nation that has not adopted metrification—despite the fact that it was advocated by Thomas Jefferson in 1790 and that Congress made the metric system legal but not compulsory in 1866. There are indications, however, the metric system will finally find its way into our daily living. Legislation passed by the Senate and under consideration in the House of Representatives would require changing to the metric system—but only at the Federal level and, at that, over a 10-year period. Meager progress at best, but a beginning. If the metric system were adopted for general use, the effect, of course, would be felt in every kitchen in the land. And thus the rationale for our article—an introductory lesson in cooking with the metric system. Following are recipes from eight foreign countries. Ingredients for each are listed in the metric language—a new language for you, perhaps, but one we will all have to learn. So the sooner we start, the better for all of us. This because we believe metrification is logical and of the very essence commercially if this nation is to move with the world. So start thinking metric—now.

(Note: Standard U.S. measurements are provided at the end of each recipe.)

ITALY *"We're a country of individualists," says Alfredo Viazzi, whose Trattoria da Alfredo (90 Bank St., New York City) is one of New York's newest and best Italian restaurants. "And what you eat depends, to some extent, where in Italy you happen to be. In Genoa, where I was born, we 'invented' ravioli and we're famous for pesto, the sweet basil sauce used to dress pasta. Obviously, fish is an important part of the Genovese kitchen. The two recipes I selected for House Beautiful might both be said to have been 'naturalized,' since variations can be found all over Italy."*

Saltimbocca all'Emiliana

(Veal Scaloppine from Emilia)

1 kilogram fresh spinach (four 250-gram bags)
3 hard-cooked eggs
⅛ liter olive oil
Flour
1 kilogram veal scaloppine (12 slices)
Salt
Freshly ground pepper
1 level teaspoon sage
½ tablespoon (about 5 sprigs) chopped parsley
100 grams butter
12 thin, lean slices proscuitto
4 tablespoons Marsala wine

Wash the spinach and strip off any heavy stems. Drop into a large kettle (not aluminum) of boiling salted water. Boil hard, uncovered, for exactly three minutes. Drain and set aside. Hard-cook the eggs, and then cool, peel and cut them into wedges. Set them aside, too.

Heat the olive oil in a large skillet. Dip each scaloppine in flour, shaking off any excess. Sauté quickly, a few at a time, until golden brown on both sides. As they are cooked, lay them flat in a roasting pan. Sprinkle with salt and pepper, the sage and parsley and dot with *80 grams of the butter*. Place a piece of proscuitto on top of each scaloppine. Keep warm in a low oven.

Discard the oil from the skillet. Add the remaining butter and sauté the spinach until piping hot through. Do not overcook. Make a bed of the hot spinach on a large heated serving platter. Finally, pour the 4 tablespoons Marsala into the skillet and reduce slightly.

To serve, arrange the slices of scaloppine and proscuitto on top of the hot spinach. Garnish with the hard-cooked eggs, and pour the Marsala sauce over all. Serves six.

U.S. measurements: 2 pounds veal scaloppine; 12 thin slices proscuitto; 2 pounds (4 10-ounce bags) fresh spinach; 3 hard-cooked eggs; ½ cup olive oil; flour; salt; freshly ground pepper; 8 tablespoons (1 stick) butter; 1 level teaspoon sage; ½ tablespoon parsley; 4 tablespoons Marsala wine.

Ciambellone Bolognese
(Bolognese Fruit and Nut Ring)

150 grams butter, softened
100 grams diced mixed candied fruit
50 grams raisins
Marsala wine
350 grams sifted all-purpose flour
Big pinch salt
3 teaspoons baking powder
250 grams sugar
4 eggs
¼ liter milk
2 tablespoons pine nuts
2 tablespoons toasted slivered almonds
1 teaspoon vanilla extract
2 tablespoons sugar sprinkles

Gather up a bit of the butter with a piece of waxed paper and butter an angel-cake pan thoroughly, including the tube. Set it aside. Combine the candied fruit and raisins in a bowl and add enough Marsala wine to cover. Sift the flour with the salt and baking powder.

Place the butter with the sugar in the bowl of the electric mixer. Using the whip, beat at high speed until well mixed. Add 3 of the eggs, one at a time, beating hard after each addition. Take about 100 grams or so of the flour mixture and place in a bowl. Drain the Marsala from the fruit. Mix the fruit with the flour in the bowl until well coated. Set aside.

Add about one-fourth of the flour to the egg mixture and beat in with a wooden spatula. Then mix in about one-third of the milk. Beat in another fourth of flour, then mix in half the remaining milk. Beat in half the remaining flour, then all the remaining milk. Finally beat in all remaining flour. Stir in the floured fruit, both nuts and the vanilla extract. Pour into pan, distributing mixture evenly.

Beat the remaining egg until mixed. Using a broad pastry brush, pat the beaten egg on the surface of the cake. (Note: You can't brush it on because the batter is too soft. Sprinkle with sugar sprinkles. Bake in a preheated 350° oven for 45 minutes or until a toothpick inserted in the cake comes out dry (that is, without any cake clinging to it).

Cool on a cake rack five minutes or so. Then run a spatula around the sides and the tube. Place a cake rack on top and invert. Then reverse the cake so the glaze is on top. Do not cut until the cake is cold. Store wrapped in double-duty foil or in a tin with a tight cover.

U.S. measurements: ¾ cup (1½ sticks butter; ½ cup diced mixed candied fruits; ¼ cup raisins, Marsala wine; 4 cups flour; 5 teaspoons baking powder, big pinch salt; ¾ cups sugar; 4 eggs; 1 cup milk; 2 tablespoons pine nuts; 2 tablespoons toasted, slivered almonds; 1 teaspoon vanilla extract; 2 to 3 tablespoons sugar sprinkles.

BRAZIL ***Brazilian cooking, a fascinating mixture of Portuguese, primitive Indian and West African influences, is perhaps best exemplified by*** **feijoada,** ***the national dish—a mélange of black beans, roast pork, rice, sausage, tongue, orange sections and a sprinkling of farinha de mancioca (a flour made from a tuberous South American plant). Dona Helma of New York's Casa Brasil Restaurant (440 East 86th Street), who serves feijoada on Wednesdays, tells us beef is very important in the Brazilian cuisine. From her repertoire: Bifa Con Molho and Pudim de Abacaxi e Coco.***

Bifa Con Molho
(Beef with Sauce)

900 grams to 1 kilogram fillet of beef
Salt
Freshly ground pepper
100 grams (¾ stick) butter
4 medium yellow onions, peeled and sliced thin
⅛ liter beef broth, heated

Have the butcher slice the meat into 12 slices, then flatten them slightly. Salt and pepper the steaks.

Heat about half the butter in a large, heavy skillet. Brown the steaks, a few at a time, very quickly on both sides. As they brown, lift to a heated serving platter; keep warm. Add butter as needed.

Add the remaining butter to the skillet; then add the onions. Fry over medium heat, stirring well to loosen all the brown encrustations in the bottom of the pan. When onions are brown and tender, add the hot broth. Bring up to a boil. Then simmer for five minutes. Season with salt and pepper to taste and pour the sauce over the steaks. Serve immediately. Serves about six.

U.S. measurements: 2 pounds fillet of beef; 8 tablespoons (1 stick butter); 4 yellow onions; 2/3 cup beef broth.

Pudim de Abacaxi e Coco
(Coconut and Pineapple Pudding)

90 grams sugar
1 can (450 grams) cream of coconut*
1 can (430 grams) pineapple tidbits
6 whole eggs
2 egg yolks
1 tablespoon arrowroot

Melt the sugar over moderate heat until it turns a light gold. Pour into a 1½-liter soufflé mold. Quickly tip the dish back and forth to coat the bottom. Set aside.

Combine all remaining ingredients, mixing in the yolks with a wire whisk. Pour half into the container of the electric blender and blend at medium speed for a few seconds. Pour into the prepared baking dish. Blend the remainder of the mixture; add to the baking dish.

Place the mold in a roasting pan. Add enough hot water to reach to about 2/3 the depth of the mold and bake in a preheated 475° oven for one hour or until a knife inserted an inch from the center comes out clean—that is, without any of the mixture clinging to it. Refrigerate.

To serve, center a suitable platter on top of the mold. Holding very tightly, invert. Serves about six.

*Available in Spanish-food shops.

U.S. measurements: 6 tablespoons sugar; 1 can (16-ounce size) cream of coconut; 1 can (15 ¼-ounce size) pineapple tidbits; 6 whole eggs; 2 egg yolks; 1 tablespoon arrowroot; 1½-quart soufflé mold.

ICELAND ***Although some of the world's richest fishing grounds are found off the coasts of Iceland, the fish most readily available are cod and haddock. Our recipe for cod comes to House Beautiful from an old friend, Mrs. Reese Hawkins of Jamestown, N.D., an Icelander by birth and, like all the Icelanders we've ever met, a splendid cook. Any time you drop into a hospitable Icelandic home you are served coffee and, more often than not, the hostess slips out to the kitchen and whips up a batch of pancakes to serve with jam and whipped cream. Delicious.***

Thorskur og Kartöflur
(Fresh Cod and Potatoes)

1 piece cod, 1.5 to 2 kilograms
Salt

In the event you find traces of blood on fish, wipe it with clean, damp cloth.

To determine how long to cook the fish, measure it at its thickest point (don't guess, use a ruler) and allow 10 minutes per inch. Assuming the fish measures three inches, you would cook it 30 minutes after it comes to a boil.

Wrap the cod in a large piece of cheesecloth, leaving long ends with which to lift it from the water. Place in a kettle of boiling, salted water, just enough to cover it, leaving ends out of kettle. For each liter (4 cups) of water, allow 2 tablespoons of salt. Immerse the fish in the water, bring to a boil again, reduce heat and cover and simmer for the required length of time, at which point the fish should flake easily when probed with a fork. *Do not overcook.* Lift from the kettle and remove the cheesecloth. Place on a heated serving platter surrounded by steamed potatoes.

Serve with Drawn Butter*, Creamed Butter**, chopped hard-cooked eggs and fresh grated horseradish.

U.S. measurements: one 3½ to 4-pound piece of fresh cod; salt.

**Drawn Butter:* Melt 1½ tablespoons of butter in a small saucepan. Stir in 2 tablespoons flour, ½ teaspoon salt, ⅛ teaspoon freshly ground white pepper. Then add ⅓ liter (U.S. 1⅓ cups) of hot water. Cook, stirring constantly, five minutes. Stir in 2 teaspoons lemon juice; beat in 1½ tablespoons of butter.

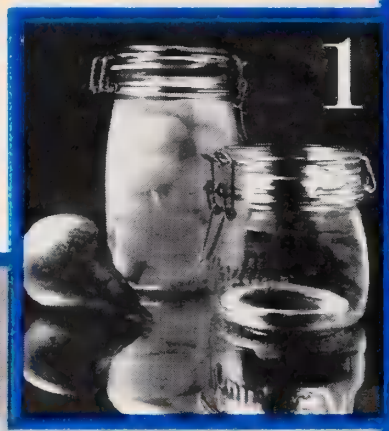
***Creamed Butter:* With your hands or an electric beater work 150 grams (U.S. ¾ cup or 1½ sticks) sweet butter in a warm bowl until it has the consistency of mayonnaise. Then stir in ½ teaspoon of salt, ⅛ teaspoon freshly ground white pepper and 1 or 2 teaspoons of lemon juice. Mix well.

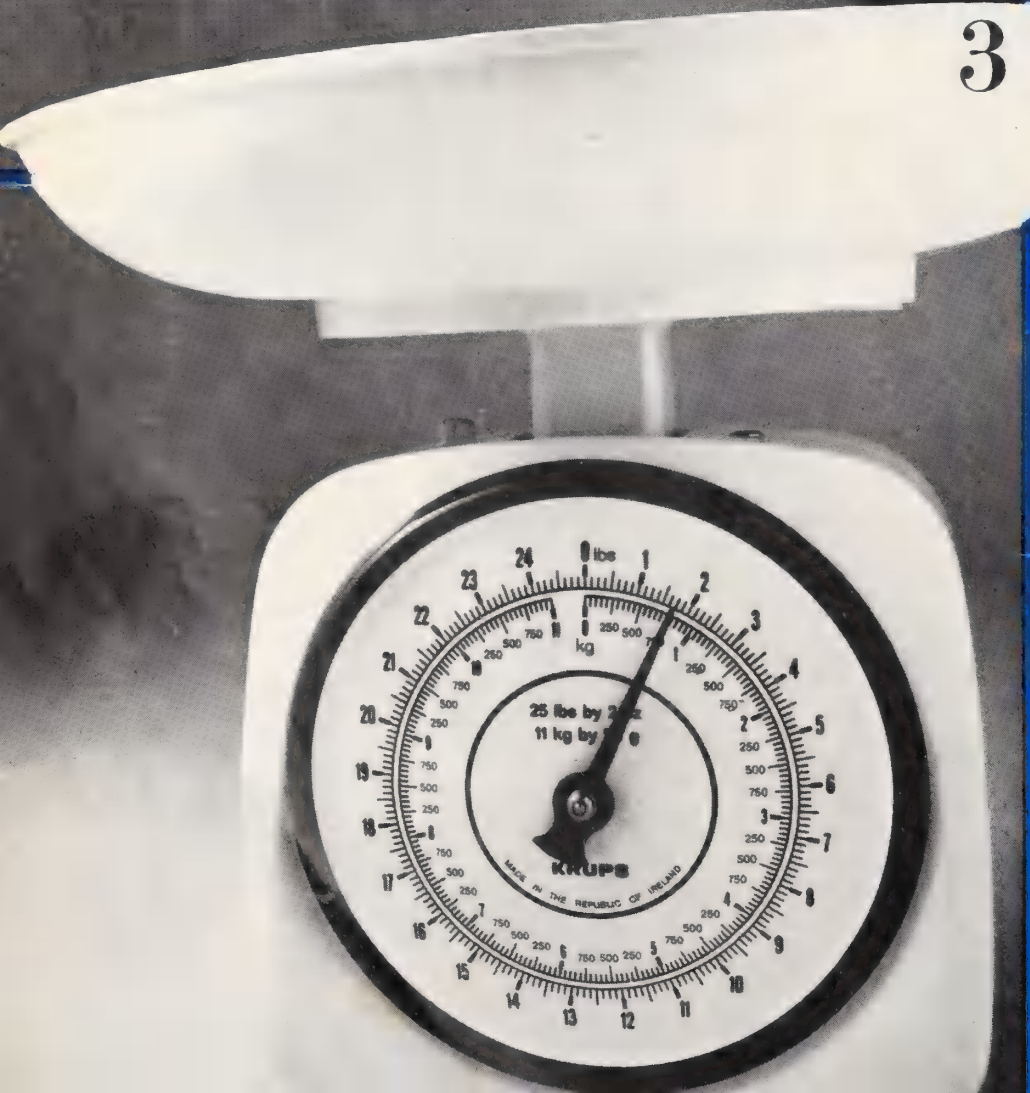
Ponnukokur
(Dessert Pancakes)

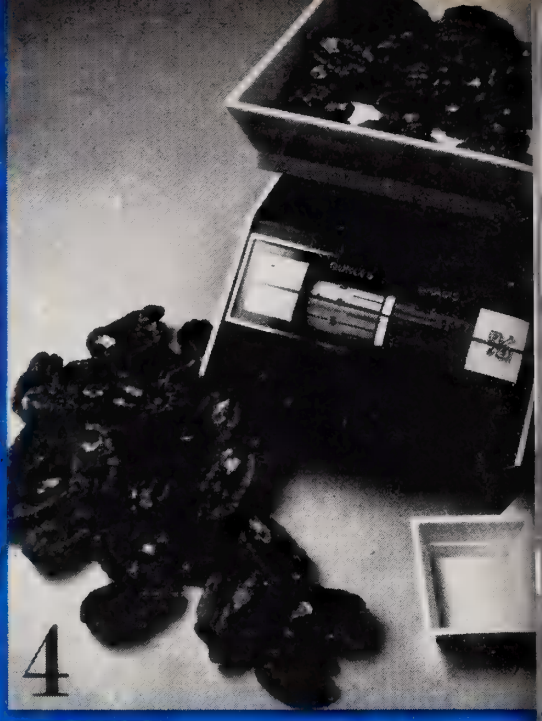
3 eggs
⅓ liter milk
⅛ liter heavy cream
140 grams all-purpose flour
1 teaspoon baking powder
1 tablespoon sugar
Melted butter
Strawberry jam
Whipped cream

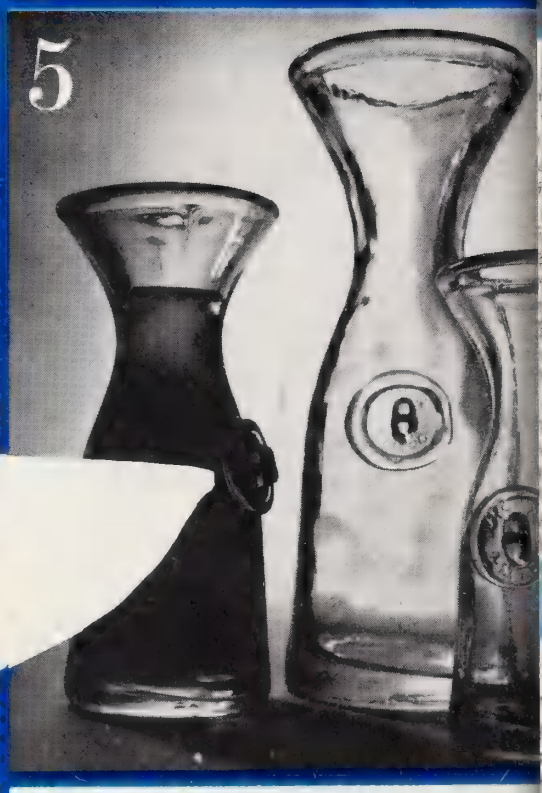
(Continued on page 90)

International cookery—using recipes given in metric measurements—once meant arduous translation to American standards. But now you can easily decode an authentic European cookbook, all your measuring simplified with the new metric system wares. 1. Cook and preserve delicacies in Le Pratique half-liter ($1.50) and liter ($2.50) airtight canning jars with a snap-lock closing. From Bloomingdale's. 2. Just set the German-made Balance Scale for desired weight, then fill beaker until rod balances. $7.50, Hammacher Schlemmer.



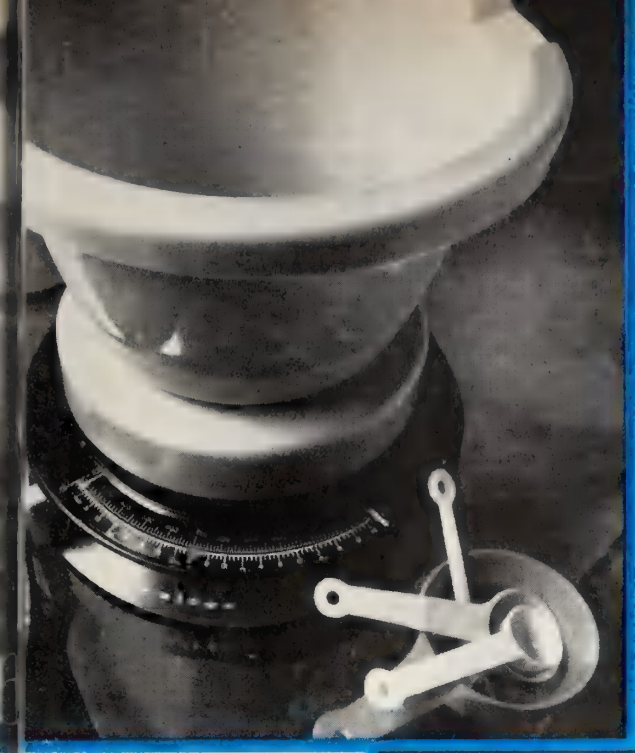






3. The Irish Krups Scale, with green trim, will weigh by two-ounce units to 25 pounds, or by 50-gram divisions to 11 kilograms. $17.50 from Lekvar-By-The-Barrel.
4. Park Sherman's Gourmet Food Scale weighs edibles in 10-gram units up to 450 kilograms or in ounces to one pound. Measuring spoon, which fits inside the tray, measures from ¼ teaspoon to one tablespoon. $9.50 at La Cuisiniere.
5. Decorative wide-mouthed Italian wine jars are available in three capacities: quarter-liter ($1.50), half-liter ($3) and one liter ($4), all at Bazaar de la Cuisine.

WEIGH



PHOTOGRAPHS, PAUL JACOBSEN;
FOR RETAIL ADDRESSES,
SEE PRODUCT INFORMATION



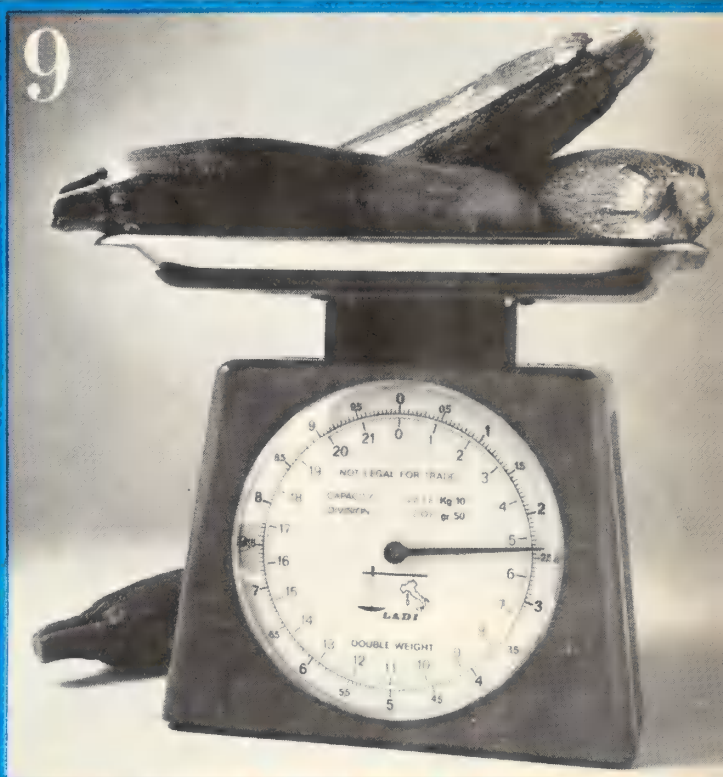
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ritain exports the two-system
er Kitchen Scale: Either read
e total weight or reset the dial
to zero each time to adjust it
eigh each ingredient as added.
t Abraham & Straus. Colorful
edish plastic spoons measure
deciliters. $1.25 at Seabon.
om Germany, the Exakta Scale
with detachable tray has a
ound or 10-kilogram weighing
city. $20 from Lekvar-By-The-
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ill find German-made Kitchen
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o whip, beat or purée, attach
the beaters to the lid, secure
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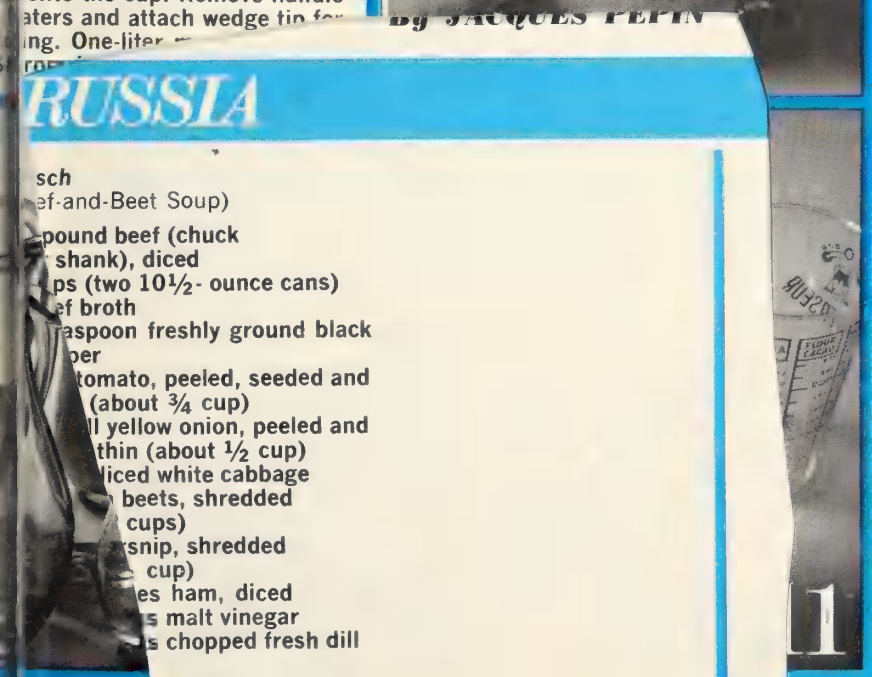
8

By JACQUES PEPIN



9

9. The Italian Ladi Scale weighs up to 22 pounds in two-ounce units or 10 kilograms by 50-gram divisions. $20 from Bazaar de la Cuisine.
10. Lovely Worcester glass pitchers in eighth-liter ($3.30), quarter-liter ($3.75), half-liter ($4.50), ¾-liter ($6) and one-liter ($7) sizes. The Pottery Barn. 11. New measuring cups: plastic ($1.50); Luch's Messbecher, metal ($1.50) or Duroverseur glass ($2.25). Lekvar-By-The-Barrel.
12. Sweden's Gustavberg one-liter Thermal Pitcher. $5.75 at Seabon.



11



12

RUSSIA

sch
ef-and-Beet Soup)

pound beef (chuck
shank), diced
ps (two 10½- ounce cans)
ef broth
aspoon freshly ground black
per
tomato, peeled, seeded and
(about ¾ cup)
ll yellow onion, peeled and
thin (about ½ cup)
liced white cabbage
beets, shredded
cups)
snip, shredded
cup)
es ham, diced
s malt vinegar
s chopped fresh dill

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in a kettle and cover with water. Bring up to a
he heat and allow to stand for five minutes. Then,
skim off and discard any scum that has risen to
dd the broth, pepper and tomato. Bring to a boil,
simmer and cook for one hour. Add the onion
nd cook another 20 minutes. Add the beets and
ook 30 minutes longer. Add the ham, vinegar
to a boil. Taste here for seasoning—the soup
Serve to six to eight with sour cream on the side.
cooking, the soup has reduced too much, add
it and bring up to a boil. When you are ready to
uld be approximately 1½ to 1¾ quarts of soup.

measure by measure, these 12 available cooking aids will help you weigh a gram or pour a liter

Editor NANCY CRAIG

FRANCE

Cervelles de Veau Provençale
(Veal Brains with
Garlic and Tomato Sauce)

2 fresh brains (about 1½ pounds)
3 cups water
⅓ cup wine vinegar
2 yellow onions, peeled and sliced thin
2 bay leaves
½ teaspoon dried thyme
10 to 12 parsley sprigs, minced
2 tablespoons black peppercorns, crushed
1 tablespoon kosher salt

Place the brains in a pan of cold water to soak for one to two hours. Then pull off the thin membrane (skin). Soak again in very cold water for another hour. Shortly before the brains finish the final soaking, place all the ingredients, *except the brains*, in a large kettle and bring to a boil. Boil for five minutes. Add the brains, bring to a boil again, reduce heat and simmer for 10 minutes. Take off the heat; cool the brains in the broth.

Sauce:
2 tablespoons sweet butter
1 tablespoon olive oil
1 large yellow onion, peeled and chopped fine
4 ripe tomatoes, peeled, seeded and diced
2 tablespoons kosher salt
½ teaspoon freshly ground black pepper
3 cloves garlic, peeled and chopped fine
1 cup pitted black olives, cut into pieces
1 tablespoon chopped fresh tarragon or ½ tablespoon dry

Melt the butter in a large, heavy saucepan. Add the oil a onions and sauté over medium heat for two minutes. Add t tomatoes, salt, pepper and garlic. Cover and simmer for minutes. Add the olives and tarragon and cook two minut longer. Spoon the sauce over the bottom of a large heat serving platter. Keep warm in a low oven.

To complete the dish:
1 teaspoon kosher salt
½ cup all-purpose flour
4 tablespoons (½ stick) sweet butter
1 tablespoon olive oil
8 to 10 sprigs parsley, minced

Lift the brains from the broth and dry with paper towels. Hal each brain, then split each half. Sprinkle with salt; dip in flou

Melt half the butter in a large heavy skillet. Add the o When hot, sauté the brains (don't crowd the pan) two to thr minutes on each side. As they finish cooking, arrange t pieces on top of the tomato sauce.

Heat the remaining butter in a clean skillet until it turns rich hazlenut color. Pour the butter over the brains, sprink with the minced parsley sprigs and serve at once. Serves fou

FAVORITE RECIPES OF
THE HOUSE BEAUTIFUL CHEF

FROM AROUND THE

CHINA

Clams in Black Bean Sauce

2½ dozen fresh cherrystone clams
3 tablespoons vegetable oil (preferably peanut)
Grated rind of 1 lemon
3 cloves garlic, peeled and minced
1 tablespoon freshly grated ginger root
3 tablespoons fermented black beans
⅓ cup Chinese wine or dry sherry
1 teaspoon sugar
2 tablespoons dark soy sauce
1 tablespoon oyster sauce
½ teaspoon crushed hot pepper flakes
1 tablespoon chopped fresh coriander*
1 tablespoon chestnut powder, arrowroot or cornstarch
3 tablespoons water

Since the juice of the clams is an essential part of this dish but the clams must be cooked in their shells, you must just open them sufficiently to drain off the juice into a bowl. The juice should amount to about 1¾ cups.

Heat the oil in a wok or a very large skillet. Add the lemon rind, garlic and ginger. Fry over a good heat for one minute. Meanwhile, crush the beans and combine with the wine. Add to the wok with the clam juice, sugar, soy sauce, oyster sauce, hot pepper flakes and coriander. Mix carefully, then add the clams. Cook, stirring constantly with a wooden spatula, for three to four minutes. Mix the chestnut powder with the water and stir into the dish. Mix very rapidly so that all the clams are coated with the sauce. Then quickly bring up to a boil and serve immediately with plain boiled rice. Serves about five.

*Also called Chinese parsley.



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o in Puerto Rico
Chinese parsley

WORLD

By JACQUES PÉPIN

WEST AFRICA

assa au Poulet
(Marinated Chicken braised in Lemon-and-Onion Sauce)

2½- to 3-pound broiler-fryer, cut into eight serving pieces
arinade:
large yellow onions, peeled and sliced thin
to 6 cloves garlic, peeled and minced
½ teaspoon crushed hot pepper flakes
¼ tablespoon grated lemon rind
¼ tablespoon grated fresh ginger root
¼ tablespoon kosher salt
¼ teaspoon freshly ground black pepper
uice of 1 lime (about ¼ cup)*
uice of 1 lemon (about ¼ cup)*
½ cup water
tablespoons vegetable oil

Mix the marinade well, pour into a big plastic bag, add the hicken pieces and place in a pan (in case the bag leaks). Refrigerate overnight or at room temperature for four to five ours. Turn the bag when you think of it so that all of your hicken pieces will be well marinated.

Lift the chicken from the marinade and cut off any bits of linging fat. Melt the fat in a skillet. When hot, brown the ieces of chicken. Lift the browned pieces to a large kettle. Once all the chicken is brown, pour the marinade into the skillet to deglaze the pan. Add to the chicken. Bring to a boil, cover, reduce heat and simmer for 15 minutes. Uncover, bring up to a boil over high heat and boil for five minutes to reduce the sauce. Serve with couscous to four or even six.

*Drop the lime and the lemon into boiling water for a couple of minutes before you juice them and they will yield more juice.

Couscous

2 tablespoons sweet butter
1 cup couscous (granulated wheat or semolina)
1 cup boiling water
Pinch salt

Heat the butter in a saucepan. Add the couscous and mix carefully so that all the grains are coated with the butter. Add the boiling water and salt. Cover, take off heat and let stand 15 minutes. Before serving, stir with a fork to separate the grains.

RUSSIA

orsch
(Beef-and-Beet Soup)

pound beef (chuck or shank), diced
cups (two 10½- ounce cans) beef broth
teaspoon freshly ground black pepper
ripe tomato, peeled, seeded and diced (about ¾ cup)
small yellow onion, peeled and sliced thin (about ½ cup)
cup sliced white cabbage
medium beets, shredded (about 2 cups)
piece parsnip, shredded (about ⅓ cup)
to 3 ounces ham, diced
tablespoons malt vinegar
tablespoons chopped fresh dill
alt
cup sour cream

lace the beef in a kettle and cover with water. Bring up to a oil, take off the heat and allow to stand for five minutes. Then, ith a spoon, skim off and discard any scum that has risen to ie surface. Add the broth, pepper and tomato. Bring to a boil, educe heat to simmer and cook for one hour. Add the onion nd cabbage and cook another 20 minutes. Add the beets and arsnip and cook 30 minutes longer. Add the ham, vinegar nd dill. Bring to a boil. Taste here for seasoning—the soup ay need salt. Serve to six to eight with sour cream on the side.

Note: If, in cooking, the soup has reduced too much, add little water to it and bring up to a boil. When you are ready to erve, there should be approximately 1½ to 1¾ quarts of soup.

BELGIUM

Lapin aux Pruneaux
(Rabbit Stew with Prunes)

1 4½- to 5-pound rabbit*, skinned, cleaned and cut into 12 pieces
¼ pound bacon cut into small dice
20 very small white onions, peeled
2 tablespoons all-purpose flour
2 cups dry white wine
1 cup chicken or beef broth
1½ tablespoons kosher salt
1 teaspoon freshly ground white pepper
2 cups large pitted prunes
3 tablespoons wine vinegar
¼ cup sugar

Using a heavy French knife, chop the liver, heart and lungs into a purée. Set aside. Sauté the bacon in a large, heavy skillet until crisp and brown. With a slotted spoon, lift the bacon pieces to a four-quart fireproof casserole. Brown the onions in the skillet, shaking the pan to keep them turning over. (Note: they will not brown evenly.) Lift to the casserole. Brown the pieces of rabbit, a few at a time, on both sides in the remaining fat and then add them to the casserole. Stir the flour into ½ cup of the wine until smooth, then add to casserole. Pour in remaining wine and the broth. Add salt, pepper and liver purée. Stir thoroughly. Bring to a boil, reduce heat to simmer, cover and cook for one hour and 20 minutes. Then add the prunes and cook 10 minutes longer.

Combine the vinegar and sugar in a small saucepan. Place over a high heat until it caramelizes. Pour directly into the stew and mix carefully. Simmer 10 minutes longer. Serve with freshly boiled potatoes to six or eight.

*This recipe assumes you have shot your own rabbit, which, when dressed, will weigh about 3¼ pounds. Frozen, farm-raised rabbits, weighing about three pounds, can be substituted.

SPAIN

Arroz Valenciana
(Rice in the Valencia Style)

3 tablespoons olive oil
1 yellow onion, peeled and chopped fine
1 sweet pepper, seeded and diced
1 ripe tomato, peeled, seeded and diced
2 cups converted rice
¼ teaspoon dried thyme
4 cups (three 10½-ounce cans) beef or chicken broth
Salt
¼ teaspoon freshly ground pepper

Heat the oil in a heavy enameled casserole. When hot, add the onion and sauté for about one minute. Add the sweet pepper and tomato and cook for another two minutes. Then add the rice and thyme. Stir with a fork so the rice is well coated with the oil. Add the broth and bring to a boil, stirring constantly. Taste here for seasoning. You may need salt, depending on the saltiness of the broth. Add the pepper. Cover and place in a preheated 400° oven for 20 minutes. Before serving, stir with a fork to separate the grains. Serve to six to eight

ITALY'S WINES... of friendly

By WILLIAM CLIFFORD □ Italy became the leading wine-growing country of the world in precisely 154 B.C., according to the Roman naturalist Pliny, who perished in the lava flow at Pompeii two centuries later.

Nineteen centuries have gone by since Pliny's untimely end. Yet we still enjoy wines grown in the volcanic soil of Vesuvius—wines called Lacrima Christi or Christ's Tears—and Italy is still the leading wine-growing country of the world, leading in total production and leading in export.

One theory of the origin of the name Christ's Tears holds that Our Lord wept when he beheld such devils as the Neapolitans inhabiting this corner of heaven on earth. It's a theory that reveals something about Italian humor as well as about the beauty and the reputation of Naples. And to know something about Italian humor is to know something about the nature of Italian wines, which are exuberant, ubiquitous and plainly pleasurable.

In Italy every meal is a feast and every feast must be celebrated with wine. As omnipresent as wine on the table are the vines throughout the land. Italy has long practiced a style of vine-growing called *coltura promisqua,* mixing rows of vines with other crops, giving the entire peninsula the appearance of one gigantic vineyard. The Greeks took one look and named the country Enotria or "Land of Wine." Today, the haphazard mode of cultivation is gradually giving way to specialized intensive viticulture, but for the most part it still predominates.

With such a vast production—historic and modern—Italy offers wines of every quality, from the northern giants that bear comparison with fine wines of other countries down to heavy blending wines of the torrid south. In between come many well-made, interesting wines, increasingly quality-controlled and exported at reasonable prices. In the main, it's these that claim our attention. The new Italian laws of quality control, based on the successful French *Appellation Contrôlée,* are called *Denominazione di Origine Controllata* or D.O.C. The continuing practice of *coltura promisqua* made it difficult to draw boundaries, but by the end of 1971 some 105 geographic names had been defined, with well over twice this number of D.O.C. wines—both a red and a white, or more than one type, in many areas. These are the wines of higher quality that enter the export market, and the D.O.C. is worth looking for on a label. Now to mention some specific wines. . . .

We look first to the south. Exactly two centuries ago, Sicily gave birth to a famous wine that now seems to teeter almost on the brink of oblivion. Will Marsala ever return to fashion? The Liverpool merchants who invented it, John and William Woodhouse, produced a strong, aromatic, bittersweet, dark amber-colored drink with a faint suggestion of prunes in the taste. Lord Nelson put it on the map in 1800 when he bought 500 pipes (55,850 gallons) to strengthen the morale of his fleet. It was popular for a hundred years, made in various degrees of dryness for drinking before and after dinner. It also doubles in the kitchen, most successfully in the preparation of veal scaloppine and the rich egg froth called zabaglione. Leading Marsala producers now include Woodhouse, Ingham (another Englishman who fortified the blend), Florio and Rallo.

Among Sicily's natural table wines, Corvo di Salaparuta has the highest reputation. Both red and white are dry, soft and elegant—exceptional wines for a hot country. Less expensive brand-name wines from Sicily have begun making their mark, and we shall see more. They have fragrance, fruit, power and at times a degree of sweetness that attracts beginning wine drinkers. Two names to look for are Segesta and Tonino. The latter, new in America, has a triumvirate of red, rosé and medium-dry white—all full-bodied and easy to drink. The Diego Rallo & Figli Segesta, marketed in 24-ounce corked size and 33- and 68-ounce bottles with recappable wire-hinged plastic stoppers, is building up a very strong following in this country and now has been made the house wine at several very well-known New York restaurants.

Across on the mainland we find the semitropical country of strong coarse wines, white for turning into vermouth and red for blending with weaker wines of the cool north. Our interest heightens in the Naples area. The best of Lacrima Christi is a delicate white, flowery, with a touch of sweetness. On the island of Ischia the house of d'Ambra makes good wines from ancient grapes by modern methods, including a dry white Biancolella. The Ravello house of Gran Caruso produces red, white and a particularly appealing rosé. In the hills that once nurtured Falernian, the big heavy wine the early Romans considered the noblest of them all, a winery named Mastroberardino markets several attractive wines, including an earthy white named Fiano that we enjoy as an apéritif with roasted hazelnuts. Just above the heel of Italy's boot lie the estates and winery of Torre Quarto, built by the Duke de la Rochefoucauld in 1857. Torre Quarto, which can live up to 40 or 50 years, ages to a garnet red with orange highlights and needs at least eight years' aging before you drink it.

Frascati, the *vin de pays* of Rome, is familiar to every tourist. Only white Frascati has the D.O.C., though the *trattorie* flow with an equally drinkable light red. None of it is great; the winery of Valle Vermiglia makes a sound one, golden yellow, fragrant and dry. And you can find it here, too, under the Cella label begun by two Genoese brothers who made their fortune in the California gold rush and returned to Italy to set up a profitable wine export firm. Good white Frascati is big-bodied enough to go with pasta, even with meat.

The lighthearted wines of Marino, some of the newest to come to our shores, are also from the mid-part of Italy. They're available red, white or rosé in 24- and 60-ounce bottles and gallon jugs, aptly described on the label as mellow country wines.

Midway between Rome and Florence lies Orvieto, home of a famous white wine traditionally made semisweet or *abboccato* (palatable), but frequently brought through dry or *secco.* We have enjoyed the delicacy of fine Orvieto *abboccato* from the houses of Bigi, Rufino and Antinori. Melini's 1969 Orvieto *secco* recently won high marks at a New York tasting where five experts found it just right to accompany Japanese raw fish and fried shrimp.

Between the towns of Assisi and Perugia is the Torgiano house of Lungarotti, which makes many good wines, including a medium sherry-type and a delicious sweet Vin Santo. To the east, close by the Adriatic, lies Verdicchio, the region of white wines put up in tall green urns and other fancy bottles. Delicate and dry in taste, Verdicchio has the power to match the great flavorsome fish soups of Rimini and the Adriatic coast. Its high alcohol is claimed to have earned it a place in history by befuddling the thirsty soldiers of Hannibal after they brought their elephants across

the Alps. Verdicchio is a fine accompaniment for everything that swims in the sea and goes equally well with all kinds of pasta bathed in butter and cheese.

Now to the first of the giants of the north, the Chianti of Tuscany. Not all Chianti is great—not by about 26 million of the 27 million gallons produced annually. Much of it is just young, fresh and agreeable. Some isn't even that, particularly the simpler wines that have got too old. But the best Chianti from the great houses is a superior red wine—houses such as Brolio, Ruffino, Antinori, Melini, Frescobaldi, Ancilli, Bertolli, Nozzole, Castello di Uzzano, Vignamagio, Montepaldi. Most important Chianti producers set aside outstanding lots of wine for longer aging. These sell as *riservas*, in regular Bordeaux wine bottles rather than wicker-covered flasks. They often take 10 years to reach their peak, and the price is correspondingly high but the quality is worth it. One small area just south of the Chianti country provides Italy's costliest wine, Brunello di Montalcino. It is a wonderfully full, fragrant red needing 15 to 20 years to mature (and living up to 50). So little Brunello is produced and so highly is it prized in Florence and Rome that none is yet exported. You will find available Frescobaldi's Pomino, a dry white, gracefully aging wine from this general area.

Verona, farther to the north and east, has been the most recent Cinderella of the Italian wine world. Two giant companies, Bolla and Bertani, are diligently making the world aware of the flowery, dry, light, clean white Soave and of two dependable reds, Valpolicella and the slightly lighter-bodied Bardolino. Many other good firms also vie for a share of this market, including Lamberti and Sartori, which wraps each bottle of its Valpolicella Classico-Superiore in thin wire mesh, and several of the big Chianti houses—Ruffino, for instance, and Brolio, under the family name Ricasoli. Some also make a wine called Amarone or Recioto Amarone or Recioto della Valpolicella Amarone that is pressed from the upper parts of clusters of grapes used for Valpolicella, after long drying. The result is a strong, velvety, faintly bitter red wine that goes with the heaviest meats. It should not be confused with the old Recioto Amabile of the region, which is a sweet sparkling red. And before looking farther north, we must mention the sparkling red wine of Modena, Lambrusco, which comes either dry or semisweet and goes with the rich cuisine of Bologna. Riunite, which comes in both a soft, semi-dry red and a fruity white and is one of the most popular Italian wines in America today, is a *vino Lambrusco*. It's short-lived, so drink it young, and we are also told that it makes a great base for Kir.

Above Verona, the farther one travels into the Tirol, the more the people speak German (not surprising, since this was a part of Austria until 1919) and the more frequently the wines carry German names. Names like Riesling (they grow both the Riesling Renano and Italico) and Traminer or Gewurztraminer—the grapes now grown in Alsace and Germany are said to have come from Tramin or Termeno, here—and Rulander or Pinot Grigio. All are worth trying. The reds, indirectly at least of French origin, are equally successful, including Blauburgunder or Pinot Noir, Merlot and Cabernet to give a few of the names.

Looking to the west, we find the excellent but little-known wines of Lombardy. Reds from the Valtelline are best and the house of Negri ships good examples with names such as Inferno, Sassella and Grumello. They are made from the same grape variety, the Nebbiolo, as the great wines of Piedmont, in the northwest.

Connoisseurs of Piedmont's most famous wine, Barolo, often keep it to a great age and enjoy comparing its vintages and its various producers the way other men do great Burgundies or the Rhônes that age well, such as Hermitage and Châteauneuf-du-Pape. It is sometimes thought to show qualities of both. Dry, austere, ruby-rich in its youth, it takes on a touch of orange with age. It's fit for Piedmont's marvelous (*Continued on page 92*)

ersuasion



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THINK METRIC IN YOUR MEASURES

Continued from page 83

With a rotary or electric beater, beat the eggs thoroughly. Then beat in all remaining ingredients except the butter, jam and whipped cream.

Heat a heavy six-inch skillet and brush with melted butter, a mere film. When hot, take off the heat. Then, holding the pan in your right hand, add 2 tablespoons (standard measurements) of the batter, pouring with your left hand. Quickly tilt the pan in all directions so bottom is completely covered with a very thin coating of the batter. Place back over heat for a minute or so. Loosen edges of pancake with a small spatula. When the bottom is a light golden brown, lift the edge of the pancake with your thumb and forefinger and flip it over. Brown lightly for a minute. The second side is always "freckled," not an even brown. As you finish each pancake, stack on a warm platter and keep warm.

To serve, spread each pancake with a teaspoon of jam and a tablespoon of whipped cream. Fold twice or roll up and sprinkle with sugar.

U.S. measurements: 3 eggs; 1½ cups milk; ½ cup heavy cream; 1 cup flour; 1 teaspoon baking powder; 1 tablespoon sugar; melted butter; strawberry wine; 1 cup heavy cream.

FRANCE

Although its roots lie far in the past, the great glory of French gastronomy is upheld in the United States by a small number of dedicated *chefs de cuisine*, among whom we number Roger Fessaguet of New York's four-star La Caravelle, who is also a partner in Le Poulailler. A dedicated Escoffier man, currently working on a cookbook, Fessaguet chose the two recipes given here because they symbolized the grace and elegance of French cooking.

Canard Smitane

(Duckling, Smitane Style)

1 duckling, 2.5 to 3 kilograms
Salt
Freshly ground pepper
100 grams butter
½ small yellow onion, peeled and minced
1 dl. wine vinegar
1 dl. dry white wine
¼ liter heavy cream

Pull any lumps of fat from the cavity and around the neck of the bird. Then salt and pepper inside and out. Truss. To help the duck to release surplus fat, prick the skin along the thighs, back and lower part of the breast. Place on the rack of a roasting pan, breast side up, and roast in a preheated 400° oven for one hour or until the legs feel soft and juices run clear yellow when the duck is pierced with a fork.

Lift the duck from the pan, remove trussing strings and place on a heated serving platter. Keep warm in a low oven.

Pour off all fat from the roasting pan, add half the butter and the onion. Cook over a medium heat, stirring in all the brown encrustations clinging to the bottom of the pan until the onion has browned lightly. Add the vinegar and wine. Bring to a boil and reduce to about ⅓. Then add the cream and reduce to about ¾. Season to taste with salt and pepper and add the remaining butter cut into bits. Strain through a sieve into a warmed sauceboat. Serve with wild rice to two.

U.S. measurements: One 5- to 6-pound duck; salt; freshly ground pepper; ½ small yellow onion, peeled and minced; ½ cup (1 stick) butter; ⅓ cup wine vinegar; ⅓ cup dry white wine; 1 cup heavy cream.

Tarte Tatin

(Apple Tart à la Tatin)

Pâte Brisée (below)
100 grams sweet butter, softened
380 grams sugar
2 kilograms Rome Beauty apples (about 8)

Take a Pyrex baking dish about 25 centimeters wide and 6.5 centimeters deep. Pyrex is practical because you can see when the tart is done.

Combine the butter and sugar in a saucepan and place over moderate heat. Cook until you have a "blond" caramel. Take off the heat and cool. When cool, pour into the baking dish.

Peel, core and quarter the apples. Arrange on top of the caramel and place in a preheated 450° oven for 45 minutes.

Meanwhile, roll out the pastry into a circle slightly smaller than the diameter of the dish. Roll up on rolling pin, center over the pie dish and unroll. Return to the oven and continue baking another 15 minutes or until the crust is golden. Cool for a few minutes. Then place a serving platter on top of the tart and, holding tightly, invert. Tarte Tatin is served lukewarm plain or with Sauce Anglaise.

U.S. measurements: ½ cup (1 stick) sweet butter; 2 cups sugar; 4 pounds Rome Beauty apples. Baking dish 10 inches in diameter, 2½ inches deep.

Pâte Brisée:
280 grams all-purpose flour
Pinch salt
1 tablespoon sugar
100 grams sweet butter
5 tablespoons ice water

Place half the flour in a bowl and mix in the salt and sugar. Add the butter cut into pieces, and work together with your hands or a pastry blender until the fat is broken into pieces about the size of a pea. Then work in the remaining flour. Finally, sprinkle the dough with the water and shape it into a ball. Wrap in waxed paper and refrigerate for a few hours.

U.S. measurements: 2 cups all-purpose flour; pinch salt; 1 tablespoon sugar; ½ cup (1 stick) sweet butter; 5 tablespoons ice water.

KOREA

Korean cooking has similarities to both Japanese and Chinese (rice, for example) and while the Japanese favor fish and the Chinese, pork, Koreans on the whole prefer beef and grill many of their dishes. At Seoul House, (9 West 32nd St., New York City), a new and excellent Korean restaurant, we learned from Mr. Yang, the owner, and his chef, Choi Yong Lin, that Korean cooking is discreetly spicy, mostly seasoned with garlic, onion, red pepper, soy sauce and sesame seeds. The Pui Go Ki given here is Korea's national grilled beef dish.

Pui Go Ki

(Broiled Sliced Beef)

1.5 kilograms sirloin or flank steak
2 scallions, washed and cut very thin
1 tablespoon granulated sugar
Big pinch monosodium glutamate
4 tablespoons Kikkoman soy sauce
2 cloves garlic, peeled and chopped fine
1½ tablespoons sesame oil
1½ teaspoons sesame seeds
2 tablespoons dark soy sauce

Slice the meat into long, very thin strips. Mix all the remaining ingredients together, pour into a plastic bag, add the meat, squeeze out the air and tie securely. Place in a pan and marinate for at least three hours, turning occasionally.

To broil, arrange the meat on a broiling pan in a preheated broiler, two to three inches fr the source of the heat. Br three to four minutes or j long enough to heat the m and brown the top. Do not tu Serve at once. Serves about s

U.S. measurements: 3 poun sirloin or flank steak; 2 sc lions; 1 tablespoon sugar; teaspoon monosodium glu mate; 4 tablespoons Kikkom soy sauce; 2 cloves garlic; 1 teaspoons sesame oil; 1½ t spoons sesame seeds; 2 tab spoons dark soy sauce.

Bok Koom Bab

(Fried Rice)

400 grams long-grain rice
1 liter water
5 tablespoons soy bean oil
10 green beans, cut into bits
½ small yellow onion, peele and chopped fine
125 grams of cooked beef, cut into bits
1 small carrot, peeled and diced
2 teaspoons salt
2 eggs

Wash the rice thoroughly un cool running water. Drain a pour into a heavy saucep Add the water, bring to a b reduce heat, cover and simr for 20 minutes or until all water has evaporated.

Meanwhile, heat 4 tal spoons of the oil in a heavy s let. When hot, add the bea onion, meat and carrot. Sa for four to five minutes.

Stir into the rice with the and mix thoroughly. Heat remaining oil in a second s let. Break the eggs directly i the pan and stir with a fork make country-style scramb eggs. Mix only long enough the eggs to come together i a mass. Mix into the rice a serve. Serves six.

U.S. measurements: 2 c rice; 4 cups water; 5 tal spoons soy bean oil; 10 gr beans; ½ small yellow onion; cup cooked meat; ¼ cup di carrot; 2 teaspoons salt.

MEXICO

As Elizabeth Lambert O writes in her superb book, *Complete Book of Mexi Cooking* (M. Evans & C "The Mexican kitchen is a variety from a unique collis of cooking worlds—Az Spanish and, to a lesser ext French." Chocolate, van corn, chilis, peanuts, tomat avocados, squash, dried green beans were all dis ered by the Aztecs; the Sp iards contributed oil, wine,

non, cloves, rice, wheat, ches, apricots and the cattle t provided beef, milk and ter. Herewith, two classic xican recipes that have been apted from Mrs. Ortiz' book.

lo Almendrado Rojo
d Chicken with Almonds)

grams butter
tablespoons olive oil
broiler-fryers, about 1.6 kilograms each, cut into frying pieces
; pinch thyme
; pinch marjoram
sprig *epazote* (optional)
lt
shly ground pepper
liter chicken broth
large or 2 medium onions, peeled and finely chopped
large clove garlic, peeled and crushed
large ripe tomatoes, peeled, seeded and chopped
grams blanched, ground almonds
liter dry sherry

at the butter and oil in a ge, heavy skillet. Sauté the icken pieces, a few at a time, til golden. As they finish cook- g, lift from the skillet to a me-proof casserole that has a . Sprinkle with thyme and arjoram and salt and pepper taste. Add *½ liter of the icken broth*. Bring to a boil, ver, reduce heat to simmer d cook over low heat until the icken is tender when pierced th a fork. About 45 minutes.

Meanwhile, add the onions d garlic to the fat in the skil- t. Sauté, stirring occasionally, ntil the onions are tender. Pu- e the sautéed onions and opped tomatoes with the re- aining broth in the electric ender. Then combine the purée ith the almonds and sherry. dd the sauce to the casserole nd bring up to a boil. Lift the icken pieces to a deep, heat- d serving dish and keep warm. ook the sauce until it has re- uced to about half, then pour ver the chicken pieces. Serve e Pollo Almendrado Rojo with ce to six or eight.

U.S. measurements: 2 table- oons butter; 2 tablespoons live oil; two 3½-pound broiler- yers; ¼ teaspoon thyme; ¼ easpoon marjoram, 1 sprig pazote; salt; freshly ground epper; 3 cups chicken broth; large or 2 medium onions; 1 rge clove garlic; 3 large ripe omatoes; 1 cup of blanched, round almonds and ½ cup of ry sherry.

Arroz Almendrado
Almond Rice Pudding)

00 grams rice
Salt
Good piece of orange rind
¼ liter of water
190 grams sugar
1 liter milk
2 tablespoons blanched ground almonds
2 egg yolks, well beaten
Cinnamon

Soak the rice in enough hot water to cover for 15 minutes. Rinse in cold water, then drain. Place in a heavy saucepan with a pinch of salt, the orange rind and ¼ liter of water. Bring to a boil, reduce heat and cook, covered, until all the water has evaporated. About 20 minutes. Discard the orange rind.

Add the sugar, milk and almonds to the rice. Cook, uncovered, over low heat until all the milk has been absorbed. With a wire whip, beat in the yolks and continue cooking for a few minutes. Pour into a serving dish, sprinkle lightly with cinnamon. Chill. Serves six.

U.S. measurements: ½ cup rice; salt; orange rind; 1 cup water; 1 cup sugar; 4 cups milk; 2 tablespoons blanched, ground almonds; 2 egg yolks and some cinnamon.

SPAIN

As is true of France and Italy, Spain is divided into culinary regions and perhaps the most typical of all regional dishes is Cocido, which is made one way in Madrid but quite another way in Andalusia, for example. Albert Heras, patron of New York's distinguished Spanish Pavilion, describes it as a "boiled meal which results in three courses." From his own recipe collection he has chosen Chuletas de Cerdo a la Riojana, considerably less complicated, and a custard with a "burnt" crust, typical of Catalonia.

Chuletas de Cerdo a la Riojana
(Pork Chops "Riojana")

Flour
Salt
Freshly ground pepper
8 pork chops, about 1.25 centimeters thick
⅛ liter Spanish olive oil
2 yellow onions, peeled and minced fine
50 grams proscuitto ham, cut in julienne strips
2 cans (100 grams each) pimientos, cut in julienne
1 can (200 grams) tomato sauce or 4 whole fresh tomatoes, peeled, seeded and chopped
¼ liter dry white wine
About 10 sprigs parsley, minced

Season the flour with salt and pepper, then coat each chop lightly in the mixture, shaking off any excess.

Pour the oil into a large, heavy skillet. When hot, brown the chops, two or three at a time, on both sides. As they are browned, place in a heavy ovenproof casserole with a cover.

Using the same skillet, sauté the onions in the remaining oil for about 3 minutes, stirring occasionally. Then add the ham, pimientos, tomato sauce and wine. Stir to mix well. Bring to a boil, reduce heat to medium and cook for 3 minutes. Pour the sauce over the chops, cover and bake in a preheated 300° oven for 50 minutes. Taste the sauce for seasoning; it may need salt and pepper.

Serve straight from the casserole with a garnish of parsley. Serves four.

U.S. measurements: 8 pork chops, about ½ inch thick; flour; salt; freshly ground pepper; ½ cup Spanish olive oil; 2 yellow onions; 4 ounces proscuitto ham; 2 cans (four-ounce size) pimientos; 1. can (eight-ounce size) tomato sauce or 4 whole tomatoes; 1 cup dry white wine; 10 sprigs parsley, minced.

Cream Catalina Al Caramelo
(Caramelized Cream Custard of Catalonia)

½ liter milk
1 large slice lemon peel
1 small piece cinnamon stick
10 egg yolks
260 grams sugar
2 tablespoons cornstarch
1 teaspoon Pernod
4 tablespoons heavy cream

Combine milk, lemon peel and cinnamon stick in a small saucepan. Bring the mixture to a boil over low heat.

Meanwhile, place the yolks, 190 grams of the sugar and the cornstarch in a medium-size saucepan. Beat with a rotary or electric beater until well mixed. Gradually add the hot milk mixture, beating constantly. Place over a low heat and cook, stirring constantly with a rubber or wooden spatula, until the custard is thick. Do not boil or it will curdle. Strain through a fine sieve into a bowl. Stir in the Pernod and the cream. Pour into six ramekins or a 1½-liter soufflé mold. Refrigerate the custard until it is cold.

Just before serving, sprinkle the top of the custard with the remaining sugar and place in a preheated broiler just long enough for the sugar to melt.

U.S. measurements: 2 cups milk; 1 large slice lemon peel; 1 small piece cinnamon stick; 10 egg yolks; 1⅓ cups sugar; 2 tablespoons cornstarch; 1 teaspoon Pernod; 4 tablespoons of heavy cream.

LEBANON

In Lebanon, Mrs. John Fistere, an American living in Beirut, writes us: "Many Arab meals begin with a *'mezza'* (also *messe*) or table of appetizers—at a large buffet there may be as many as 50 dishes—followed by entrées, then desserts. The national dish of both Lebanon and Syria is Kibby (also spelled Kibbeh and Kibbi), of which there are countless variations. The most common is Kibby Nayé, which can be compared to Steak Tartare."

Kibbi bil Sanieh
(Kibby on a Tray)

Kibby:
1 kilogram lean lamb, cut from the leg, ground
3 yellow onions, peeled and grated
1 tablespoon salt
1 tablespoon freshly ground pepper
300 grams burghul (cracked wheat)
50 grams butter, melted

Have the butcher put the meat through the meat grinder twice. Mix with the grated onions, salt and pepper. Soak the burghul in enough cold water to cover for about 10 minutes. Meanwhile, run the meat mixture through the meat grinder again. Drain the burghul, then squeeze dry to extract any remaining water. Mix with the meat, then put through the meat grinder once more. Pour the melted butter into a 25.4 by 35.6 centimeter baking pan, tipping the pan so the entire bottom is coated.

Take half the kibby (the lamb mixture) and spread over the bottom of the pan. Dampen your hand in water and smooth the surface. Set both pan and remaining kibby aside.

Filling:
200 grams butter, melted
1 medium yellow onion, peeled and minced
500 grams lean lamb, ground
4 tablespoons pine nuts
Salt
Freshly ground pepper
½ teaspoon cinnamon

Spoon about 3 tablespoons of the melted butter into a heavy skillet. Add the onion and sauté over moderate heat until golden and soft. Stir in the meat and pine nuts. Cook only until the meat has changed color. In short, lost its pinkness. Season with salt and pepper, then stir in the cinnamon. Cool until it can be handled.

Pick up some of the filling and flatten it between your hands, then lay it on top of the kibby. Continue until all the kibby is covered. Place the remaining kibby on top and again smooth with dampened hands. Using a sharp knife, score the surface into (*Continued*)



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triangles. Pour the remaining melted butter over all and bake in a preheated 375° oven for 45 minutes or until nicely brown. Serves eight to 10.

Serve hot with plain yogurt as sauce and a green salad.

U.S. measurements: Kibby: 2 pounds lean lamb, ground; 3 yellow onions; 1 tablespoon salt; ½ tablespoon freshly ground pepper; 1½ cups burghul (cracked wheat); 4 tablespoons (½ stick) butter, melted. *Baking pan:* 10 by 14 inches. *Filling:* 1 cup (2 sticks) butter; 1 medium yellow onion; 1 pound lean lamb, ground; 4 tablespoons pine nuts; salt; pepper; ½ teaspoon cinnamon.

Baba Ghanouj
(Eggplant with Sesame Sauce)

2 medium eggplants
1/6 liter sesame sauce (*below*)

The eggplants can be grilled over charcoal, which helps to give them a distinctive flavor, or they can be broiled in the broiler or directly over a gas flame. If the broiler is used, line it first with aluminum foil. Broil the eggplants, turning them occasionally, until they are somewhat charred, "collapse" and the skins burst.

Cool slightly, then peel off the skins, leaving a bit of the charred portions to add flavor. Purée in the electric blender with sesame sauce until smooth. Pour into a bowl and garnish with parsley and black olives. Serve cold with Arab bread, toast or sesame seed crackers as an hors d'oeuvre or you can serve it as a salad.

U.S. measurements: 2 medium eggplants and ¾ cup of sesame sauce.

Taratour bi Tahini
(Sesame Sauce)

80 grams sesame paste*
Water
Strained juice of 1 lemon, or to taste
1 clove garlic, peeled and minced fine
1 teaspoon salt

Spoon the sesame paste into a bowl and add water, a small amount at a time, beating constantly with a whip until the paste becomes somewhat stiff and white. Continue beating, gradually adding the lemon juice. Last, add garlic and salt.

U.S. measurements: 6 tablespoons sesame paste; water; juice of 1 lemon; 1 clove garlic; 1 teaspoon salt.

*Tahini or sesame paste is available in Greek food stores.

The metric system of measures is based on units of 10 and has been almost universally accepted because it is consistent, logical and easier to work with than our system.

Think of the confusing tiplicity of numbers we have to remember if we to convert any measurem we use every day: 12 inche a foot, three feet in a yard 280 feet in a mile, eight ou in a cup, 16 ounces in a p or a pint, two pints in a q four quarts in a gallon. Wit metric system, we would to remember only one nu 10 (and its multiples). In metric system the multipl 10 are always designated b same prefix, regardless of base unit being used. The commonly used prefixes are

kilo = 1,000.0
deci = 0.1
centi = 0.01
milli = 0.001

Thus, a kilogram is 1 grams and a centimeter is 100th of a meter.

We would, therefore, us following metric units: the r (and its multiples) for le the gram and kilogram weight; the liter and decilit milliliter for volume and perature (Celsius, centigra

The ingredients for the pes in this issue are all in ric measures. You will note in those instances where t spoons or teaspoons seem us logical, we have used t In this we are following French, who almost inva specify a *cuillère à soupe* spoon), *cuillère à café* tasse spoon) and *pincée* (pi rather than measure small tities by deciliter or millilit

To help you begin to fan ize yourself with the r system, we give you her proximate measures for solids and liquids.

U.S. and metric systems compared:

Solid measurements

Butter in solidly packed s ard eight-ounce cups:

2 cups	=	400 gra
1 cup	=	200 gra
½ cup	=	100 gra
¼ cup	=	50 gra

Granulated sugar:

1 cup	=	190 gra
⅔ cup	=	125 gra
½ cup	=	95 gra
¼ cup	=	50 gra

All-purpose flour:

1 cup	=	140 gra
⅔ cup	=	100 gra
½ cup	=	70 gra
¼ cup	=	35 gra

Rice:

1 cup	=	150 gr

Liquid measurement

2 cups	=	½
1 cup	=	¼
¾ cup	=	1/6
⅔ cup	=	1/7
½ cup	=	⅛
⅓ cup	=	1/15
¼ cup	=	1/16

HE WINES OF ITALY

inued from page 88

mn season specialties. The s wax rhapsodic in the e of old Barolo, and the montese, themselves, all to tell the story of a local re who asked for two things is deathbed: a piece of Gor- ola and a bottle of his oldest finest Barolo from the third n the left in his cellar.

he cheese was brought and ed beneath his nose. Then Barolo was uncorked and ottle placed on his bedside . As the great aroma of the filled the room, the old rose up in anger on his bed shook his fist at his servant. You fool!" he shouted. s is not the Barolo from the l bin on the left."

ong leading producers Barolo are the houses of sano, Borgogno, Fontana- da, Marchesi di Barolo, e del Barolo and Abbazia Annunziata. The bigger s also ship excellent Bar- sco, a neighboring and ewhat similar wine requiring r years of age. The third of great Piedmont trio is Gat- ra, which hails from a differ- area but the same Nebbiolo e. Their prices make them t attractive—for drinking or building up your wine cellar. do not drink them before are at least eight years old l preferably closer to 10) uncork about an hour be- you plan to serve them.

he wine labeled simply Neb- o is a more modest commodity from lesser climates but it still can be very good. So can Piedmont's exceptional Barbera, of which Bersano and Borgogno make good examples, and Grignolino, both of them red and dry but as different from Barolo as their grapes are different from Nebbiolo, and Ponti's soft, dry Ghemme, which, with time, ages to a garnet color.

Piedmont is also home of Italy's prime sparkler, Asti Spumante, a deliciously sweet dessert wine made to be drunk young (within a year or two) and carrying the grapy smack of the Muscat. Italy exports sweet Asti as vigorously to the thirsty French as France sends *brut* Champagne in return—each being a prime market for the other. (In all, France imported 114 million gallons of Italian wine in 1971.) Among the leading makers of Asti Spumante are Bersano and Gancia and several houses known also for their vermouth—the well-advertised giants Cinzano and Martini and the house of Cora, which in 1838 was actually the first firm to export vermouth to the American continents.

And with this mention of vermouth, we could add a note here on two apéritifs from Italy you might want to try: the very unique Cynar, an artichoke apéritif, and Carpano's bitter Punt e Mes, an apéritif of high quality, eminently suitable to offer at a dinner party where you will be featuring the wines of Italy. ■

oor man's art

tinued from page 29

t into the tub—and a couple ood-sized desk blotters.

Make sure that your tub is aluminum. Glass, porcelain, tic or enamel-ware works (and a child's plastic swim- g pool is great for large ts or posters).

Mix a tablespoon of bleach two quarts of water. Lay print on top of the glass immerse. Leave the print in solution until the brown ns are gone.

Now center the glass under print and remove both from solution—picking up the t with the glass. Empty the tainer and clean it out well. print and glass back in the an tub and run cold water r them for roughly twice the ount of time they soaked in bleach (if the print soaked for 15 minutes, run cold water over it for half an hour).

Using your glass, raise the print out of the rinse and flip it over onto a blotter. Now remove the glass very carefully and put your second blotter on top of the print. Finally, put the glass on top for added weight to prevent curling.

Warning: Do not try to remove foxing from hand-colored prints. You'll end up with a mess. This is a separate art and your best bet is to consult with a print dealer. Unless you have a particularly valuable print, it probably isn't worth the expense.

It's best to experiment with this technique before plunging ahead with an expensive print. Be gentle at all times and your results should be excellent. ■

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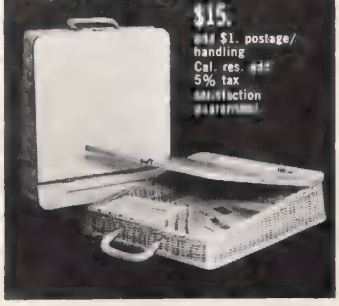
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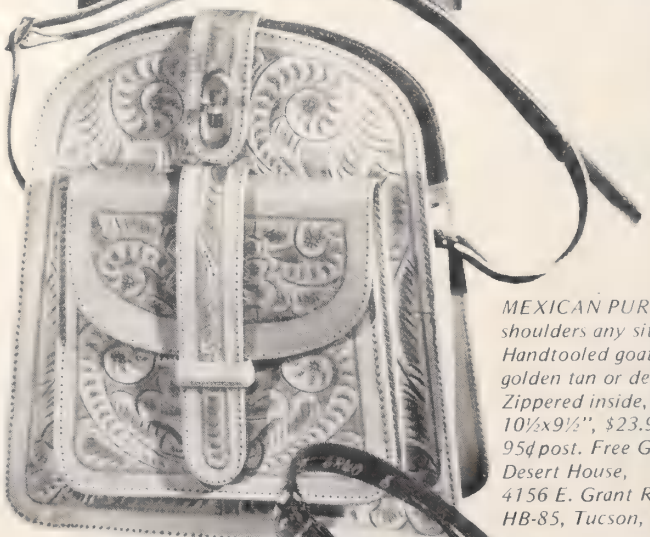
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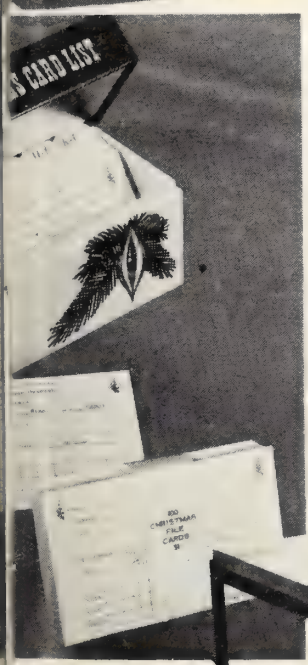


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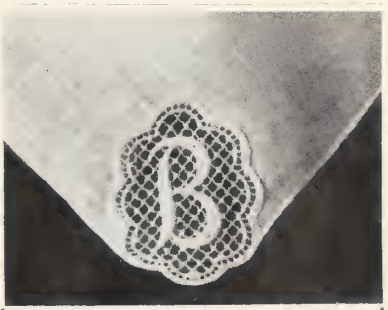


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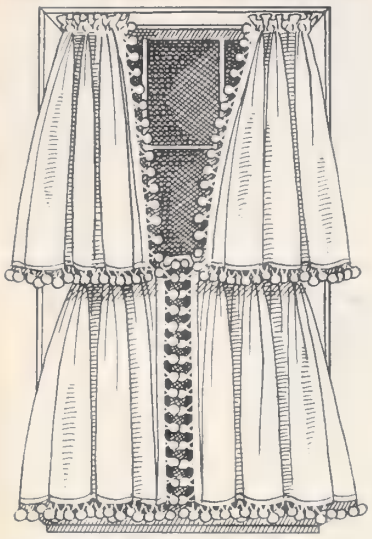
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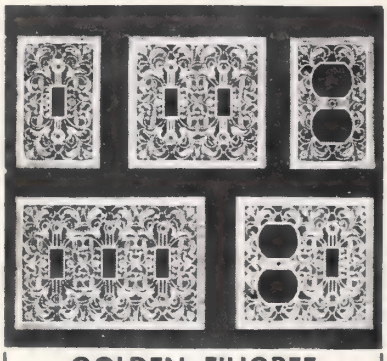
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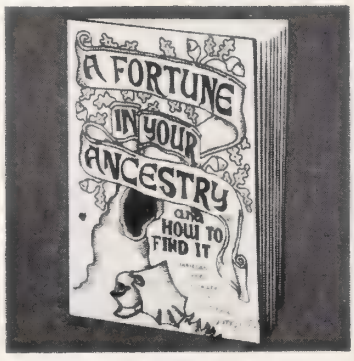
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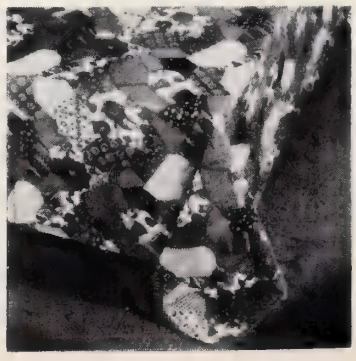
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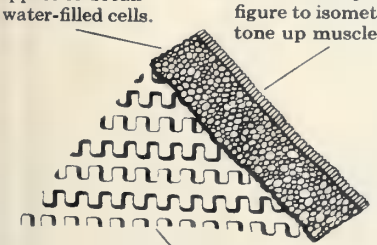
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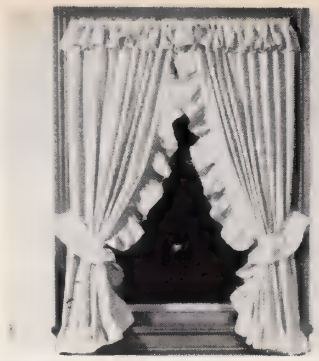
FERN PRINTS

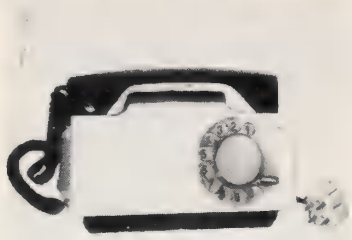
tranquility stillness serenity

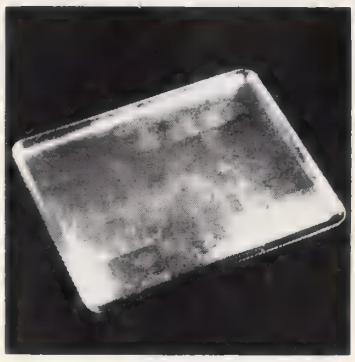
are these ferns by burk sauls. The set of two 10 x 12 prints are cool green on white. $11.50 ppd for the set or $6.00 for one.

Send for our portfolio of other delights . . . . . 25¢.

THE TATTERED BOOT
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Get Ruffled tieback cur with hard-to-find, extra-4½" ruffles for fresh co charm, authentic Americ Washable, top quality bleached muslin. Allow 1' yd. for possible shrinkage. w. per pr. 45, 54, 63, 72" $7.75 pr. 81, 90", $8.75 pr. 75¢ post. Country Curtains 1, Stockbridge, MA 01262

Directoire Phone is a b through in communications bold new look of the fu Ivory phone with black tr perfect for small space c Complete with dial plug justable coil cord and bel ready to plug in for instan Factory sealed. $19.95 $1.50 post. $2 w. of Miss. M politan Teletronics, HB1, 3 35th St., New York 10001

Japanese Lacquerware with real gold leaf is an treasure from Koriental. cocktail service, as a perm centerpiece with a coffee vice, to spotlight a prize lection, this very special will always add luster to it tents. 12¼x16¼", $8.75 $1.50 post. Koriental Im Inc., HB1, 4900 Lee Pike, Alexandria, VA 2230

Elephant Planter is heigh fect for showing off fe ferns, scarlet geranium porch, patio or poolside. H woven natural rattan with liner, 7Hx15Lx4½"D, $12.9 $1.50 post. Painted green, yellow, blue, pink, o or black, add $3. Catalog Fran's Basket House, 8 Main, Dept. HB1, Rock New Jersey 07866

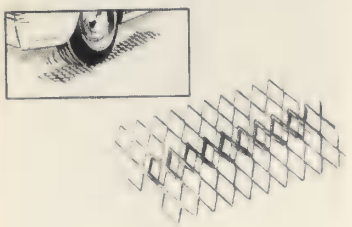
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Flower Shoes for north-sou ings on. All the colors you to match with the hot new ions. Navy, red, hot pink, lime, yellow or black hand ed fine leather. Leather f on the toes. Sizes 5½-10, widths. $17 plus $1 postag catalog of fashions rich i ion news. The Talbots, ZD, Hingham, MA 0204

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hoes. Hercules him- do a better job in car out when it's snow & ice! 6x15" bite into even mir- ce, weigh only 4 oz. Ms. can easily slip ace without tussling . Auto Sno-Shoes, ppd. Miles Kimball, Oshkosh, WI 54901



w Gooseneck Rock- ictorian parlor is a y of the original. l from solid mahog- holstered in various hed crest of chair is f carving. Rocker x20" seat depth. p. coll. Victorian abric samples, $1. olia Hall, 726 An- ta, Georgia 30327



r Wall Clock. Hand- binet made from e, finished in "Olde gular (106R) or dark l brass dial & finials. minster Chime Clock trikes ¼ hours with t tones. Majestic on the hours. 43Hx $325, ppd. in 48 iam Spencer, Ran- ds, NJ 08060



Can your child read these words?

napkin fuzzy liquid whisper
misty chicken velvet zigzag
punch camel

Your child will learn how to read these and more than 300 other words after working with the *very first record* of The Sound Way to Easy Reading.



Try out this Phonics Course FREE FOR TWO WEEKS with your child in your own home—without risking a penny. Mail the coupon below.

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As soon as your child starts playing the records and using the charts of The Sound Way to Easy Reading you will know why it works so well. It takes the mystery out of learning to read because it teaches your child by the *phonics* method (the method by which most parents learned to read years ago).

Teaches with records

With this course your child discovers that letters have *sounds*. When he starts sounding out the letters he hears himself *saying* the word. He's *reading*.

The records *drill him in the sounds of the 26 letters of the alphabet* and their blends. By the time he completes the *first* record (about two weeks for the average child) he can read 300 words. After finishing all four records he has been taught 123 basic phonics sounds.

Once he knows these sounds he can read up to 85% of the words in the English Language. It works for children of all ages—in the earliest grades and even in high school. Its records tell your child exactly what to do, so he can teach himself without any help from you.

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In a pilot study by university psychologists, children gained up to a full year's grade in oral reading skill after only 30 lessons with The Sound Way to Easy Reading.

A semester-long study involving 214 pupils in four Chicago schools proved that the classes given The Sound Way to Easy Reading showed marked improvement in reading and spelling over the control groups.

Don't think it's all your child's fault if he hasn't learned to read. Many of our brightest children are not able to grasp some of the current methods taught in most schools today. Yet, many educators insist that at least 40% of our children *must* have formal training in *phonics*—that they will never master reading without it!

Help Your Child Now

So don't wait for your poor reader to reach high school before coming to his aid. By starting your child on The Sound Way to Easy Reading now, you can change his entire attitude toward school—turn his sense of failure into the joy of success. Try it free for two weeks. You send no money—just mail coupon.

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who send many letters like these:

Better marks—"At the end of his first semester in fourth grade, Gerald's *highest* mark was a D-minus. After working 6 weeks with the records his *lowest* mark was C."
Mrs. William Leger, Buffalo, S. Dak.

Four sons—"In twelve weeks, two of our boys brought up their reading grades from D to B. And our other two came up from D to C. I'll never get more for my money than I already have with your course."
Mr. John Gehde, Jr., Cassville, Wis.

IN 20,000 SCHOOLS
Teachers are highly enthusiastic

Recommends to parents—"We are using your course for remedial work in reading and phonics instruction. The children have been greatly helped. I recommend it to parents as a home-tutoring course for poor readers."
R. E. Pinson, Principal, Augusta, Ga.

A pleasure to hear my class read—"I am just delighted. In the last twelve weeks 22 of my 29 fourth grade pupils brought up their scores in silent reading. Their oral reading is improved it's a pleasure to hear them now."
Mary L. Henderson, Crowley, La.

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Wilmette, Illinois 60091

Please send me The Sound Way to Easy Reading, postpaid, *on approval*. After 2 weeks trial, if I see encouraging results, I will send $5 first payment and will remit $5 each month for the next 6 months, only $35 total. Or I will save $5 by sending the $30 total cash price. If not satisfied after first 2 weeks, I will return the course and owe you nothing

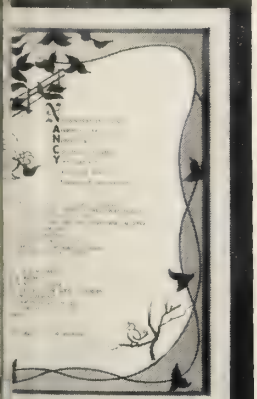
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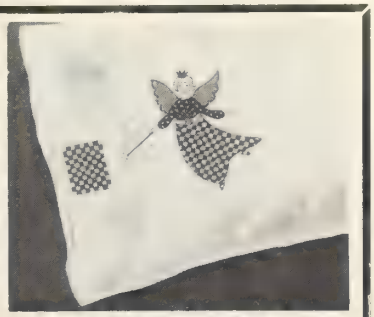
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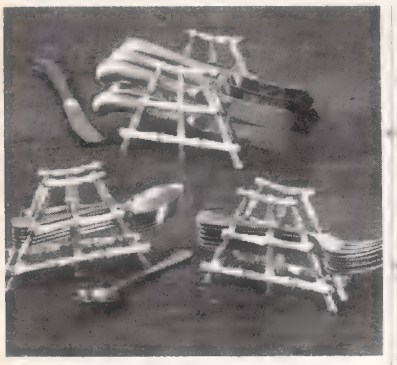
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Our own import from India! Unique occasional table is hand carved of shesham wood in a magnificent flower & leaf design. Solid brass tray is removable for serving, has scalloped edge and is intricately hand engraved. Table folds flat for compact storage. 15½" X 15½".

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SOLID METAL, LAVISHLY PLATED! BEAUTIFY YOUR BUFFET TABLE, GIVE ADDED SERVING SPACE!

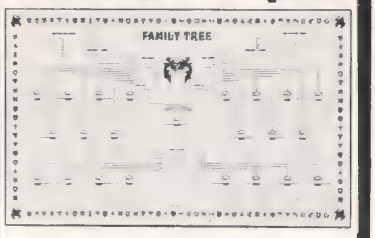
Elegance for your table, and so very practical, too! Graceful stackers cradle your flatware, keep service clutter-free, save needed space. Fine cast metal in 2 superb rustproof finishes, golden brass or silvery nickel plated, lacquered for lifetime beauty. Each holds 12. Set of 3—one slotted knife stacker and two fork-and-spoon stackers.

#4222—Golden brass-plated. 1 Set $7.98
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Kik-Step Stool, 14" hig hard-to-reach heights your grasp. It rolls at a t spring-mounted casters. it—it stops & base gr floor. Rubber tread for Copperglo, red, blue, olive, yellow, silver-tone (Indicate 2nd color $15.95 plus $1.50 s charge, AC Gifts, HB1 Central Ave., Yonkers, N

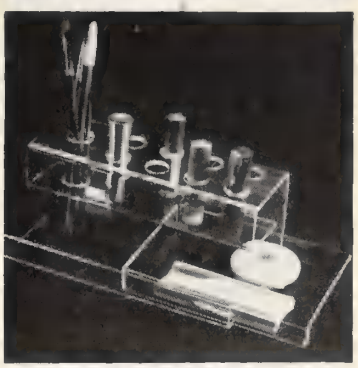


Parsley Mill. Parsley doe than decorate a plate. the high vitamin content easily absorbed & adds tang to soup, sauces, Metal mill from France bowl, handy turning does the job in a jiffy. the-list gift for gourmet plus 45¢ post. ea. Four Gifts, HB1, Box 3954, M dise Mart, Chicago, IL

...are Calendar, 1973. ...replica has Elizabethan ...strations with quotes ... Bard's plays. Scallop-...heets, tied with gold ...d. 7½x10½", $1 each, $3.50 for 6. Ppd. Cat-...of doll house furniture, ...ioned toys, etc., free ...er (or send 25¢). From ...ck Publishing, 85 Fifth ..., New York 10003



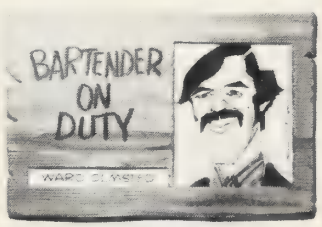
...c Hold-All for neatniks. ...of crystal-clear acrylic, ...ni filing cabinet for ev-... you need to keep you ...enchanting. Has space ...ipsticks, eye make-up, ...& pencils, plus slide-out ... compacts, rouge pots, ...x4½x3½"H, $5.98 plus ...t. Lillian Vernon, B11, ...ulton Ave., Mount Ver-..." 10550



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...er View Of Things. The ...magnifier from W. Ger-...hat money can buy fea-... clear white optically ... & polished lenses. Never ... Enjoy ... extra-strong ...ication for reading, stock ... quotations, coins & ... 8"L with 2x4" lens. ...ated frame, case. $18.95, ...st. Arlene's, HB 11125 ... Riverside, CA 92505



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Now you can comb out knots, mats, snarls and burrs from your pet's hair without strain or pain. Leave his coat smooth and neat. Knurled brass safety blades remove snarls, etc. as you comb through coat. A pet owner's must.

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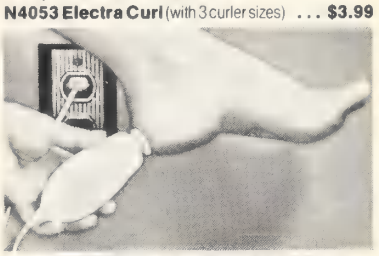
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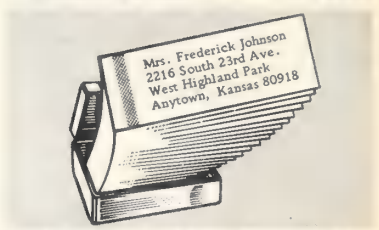
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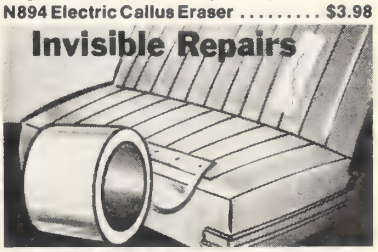
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S716 1000 Labels $1



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Send in any black & white or color picture (no negatives) or 35 mm color slide and have it enlarged into a giant 2-ft. x 3-ft. black & white wall poster. Shipped in sturdy mailing tube. Your original returned safely.

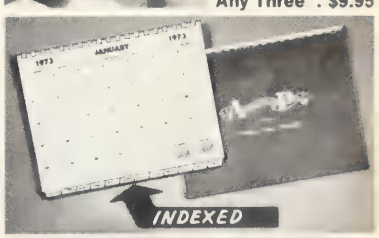
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Satin Pillow keeps your hair salon-fresh while you sleep in comfort all night. Contoured to fit just right, keeps your hair in place. 100% shredded latex foam rubber, non-allergenic fill. Gold satin cover zips off for washing.

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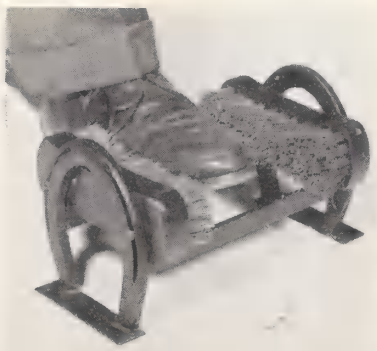
SDTR-4B Brass Plate Finish $17.95
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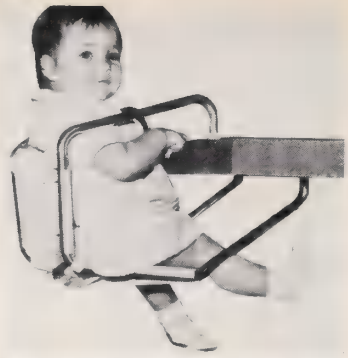
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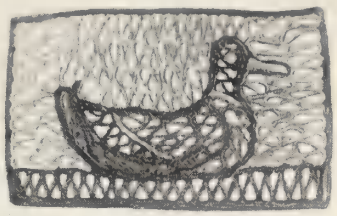


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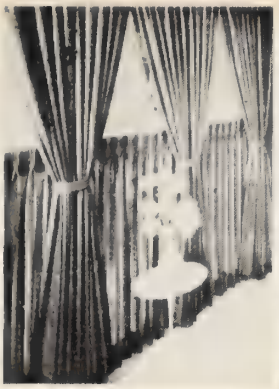


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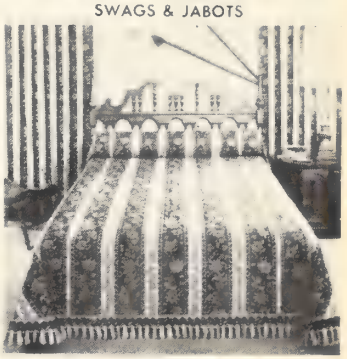
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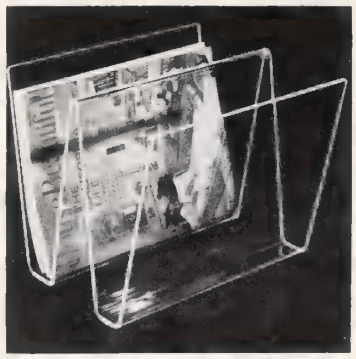
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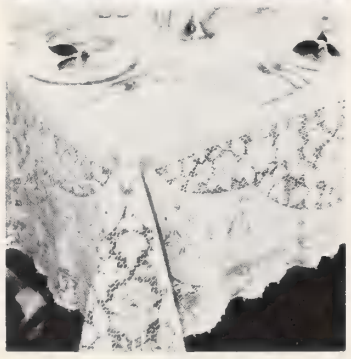
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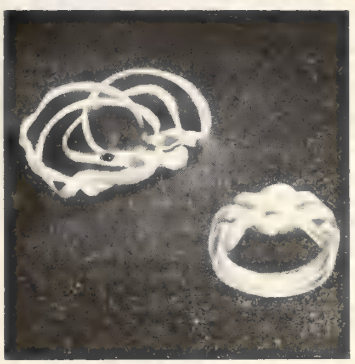
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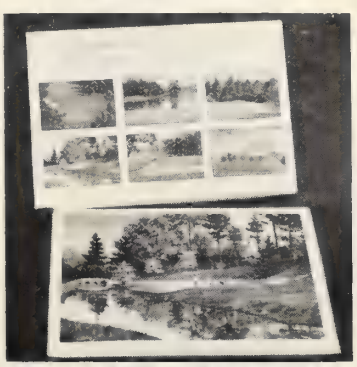
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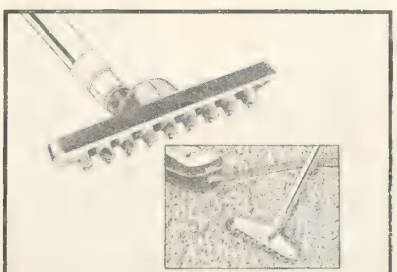
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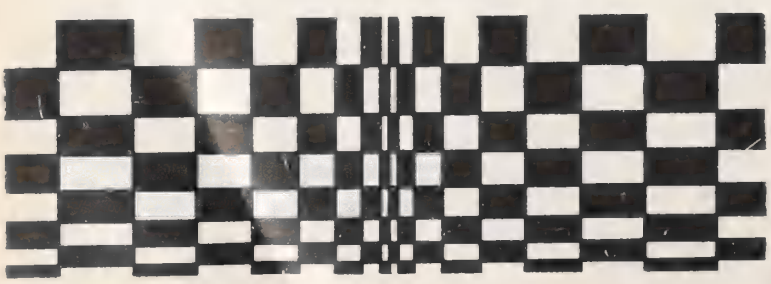
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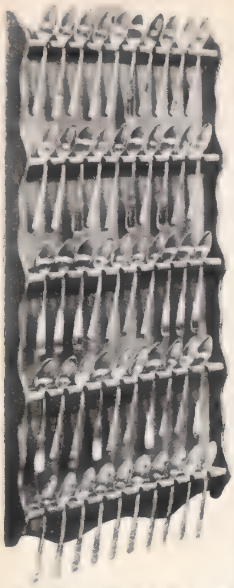
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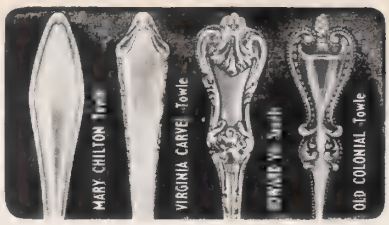
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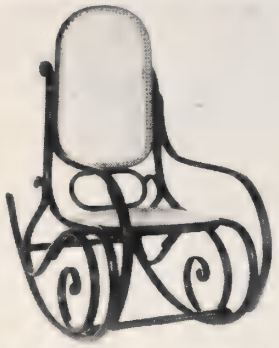
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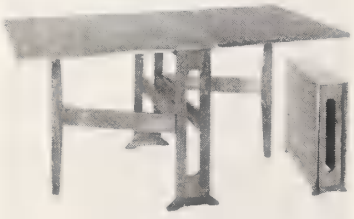
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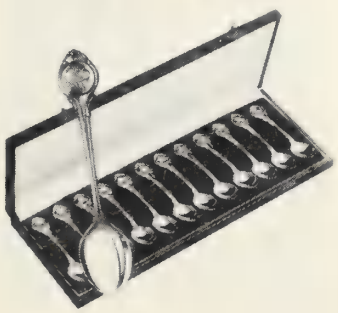
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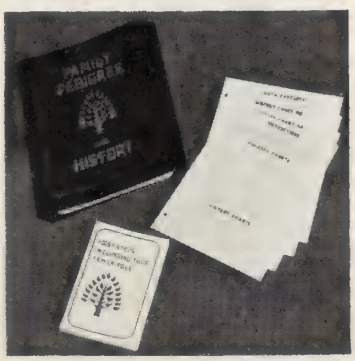
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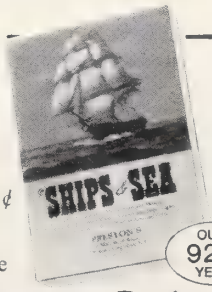
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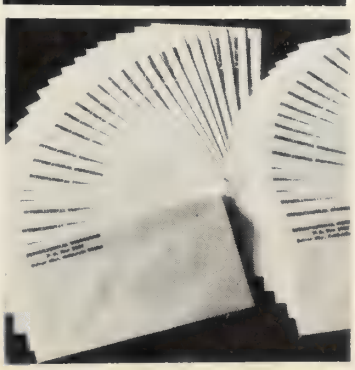
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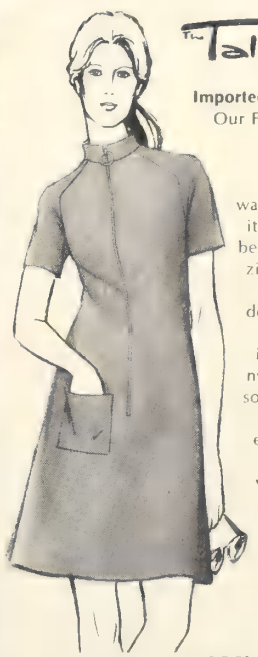
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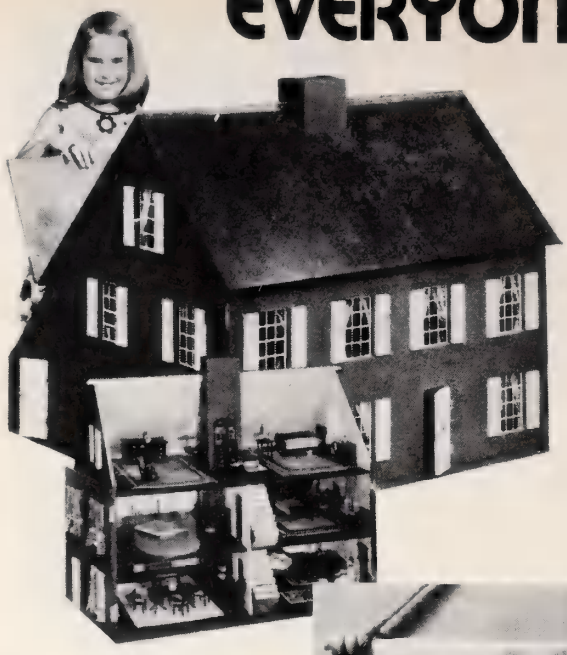


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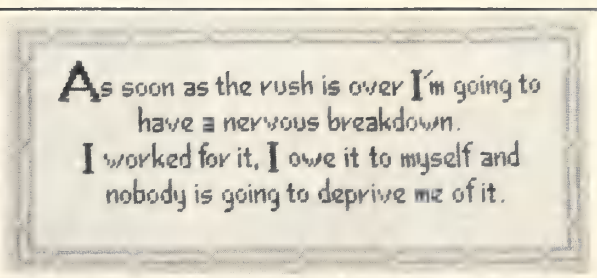
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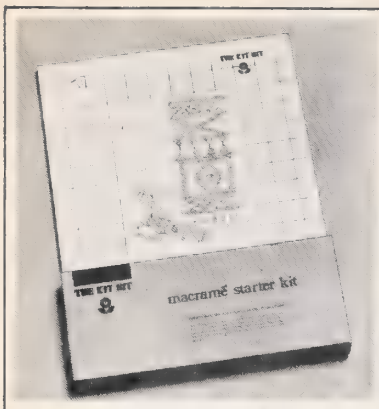


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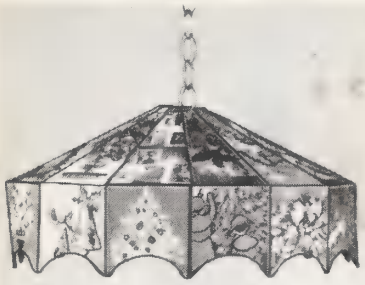
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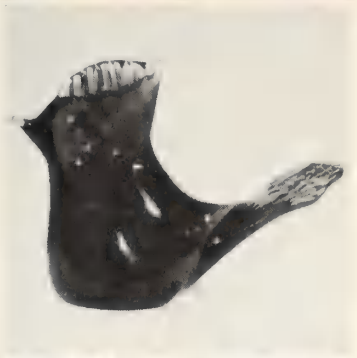
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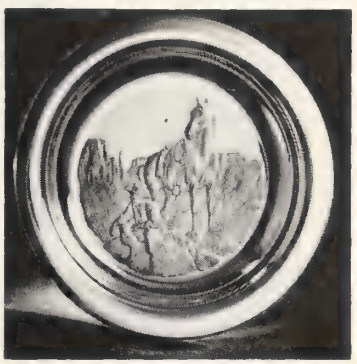
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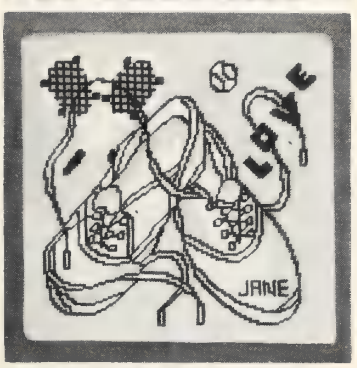
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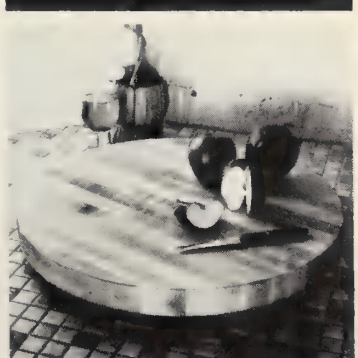
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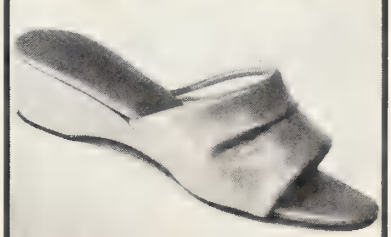
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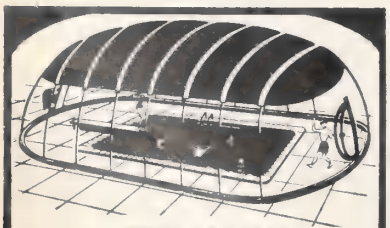
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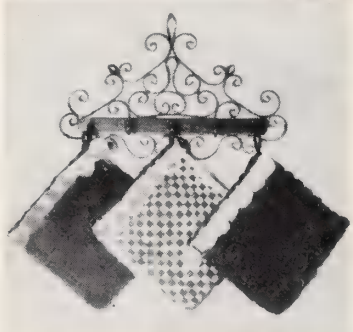
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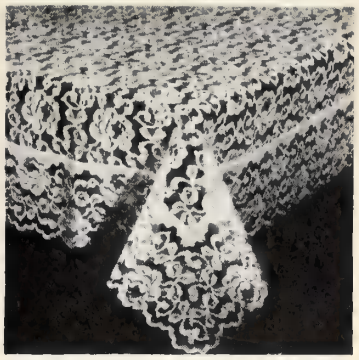


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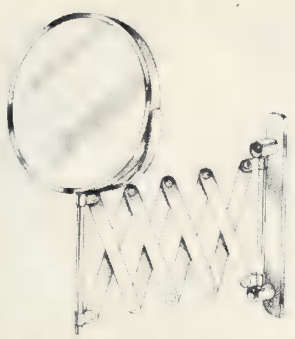
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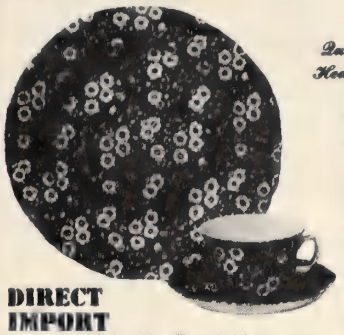
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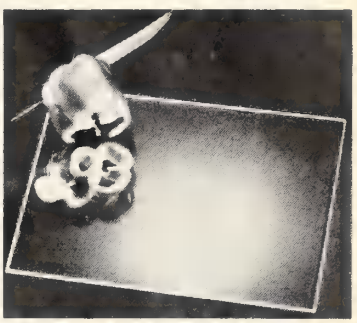
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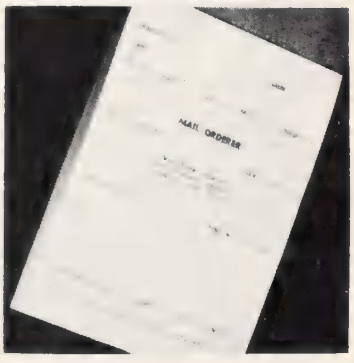
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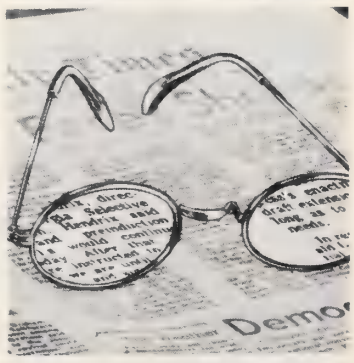
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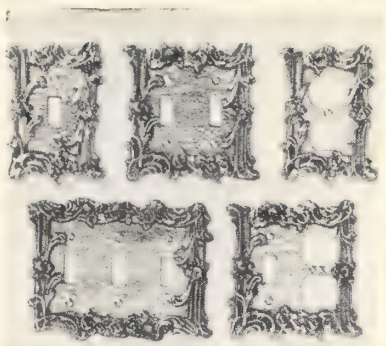
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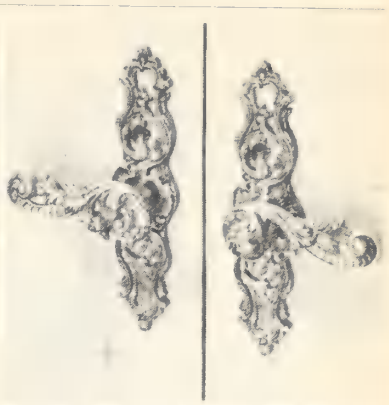
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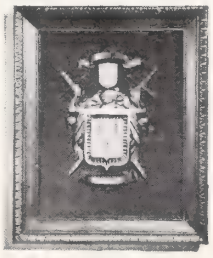


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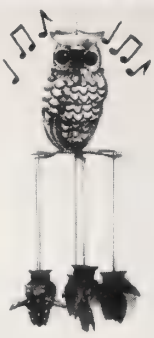
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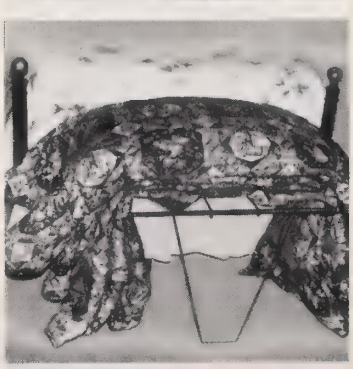
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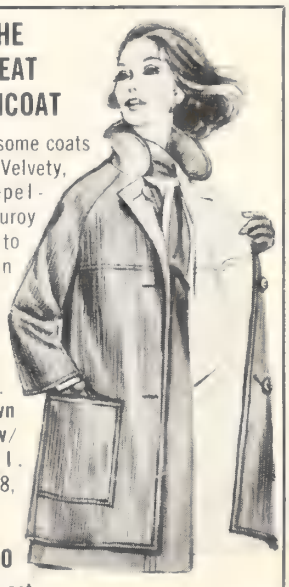
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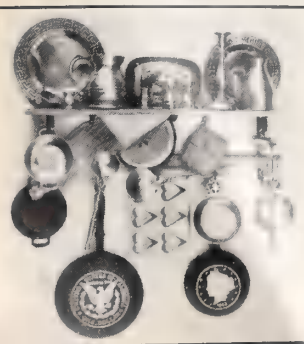
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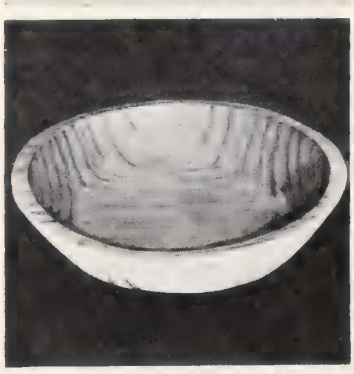
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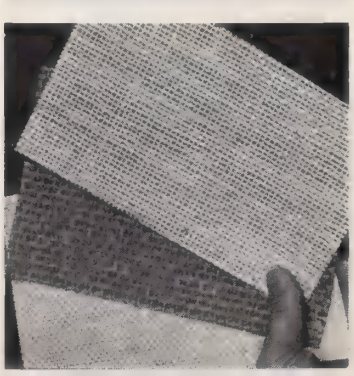
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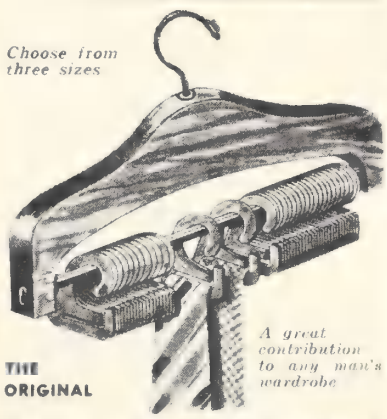
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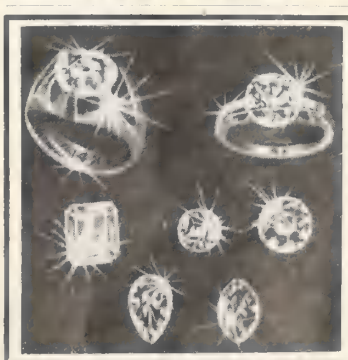
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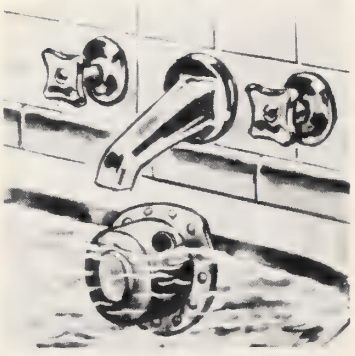
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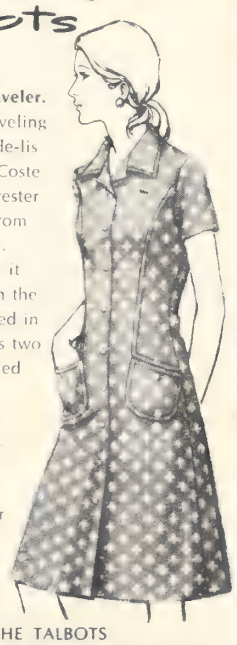


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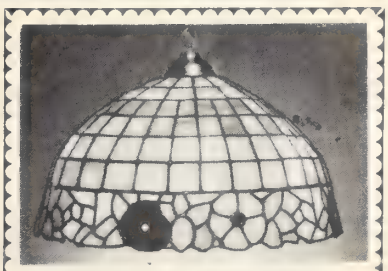
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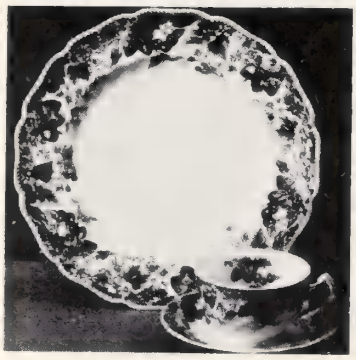
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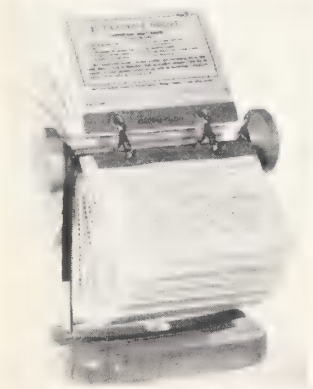


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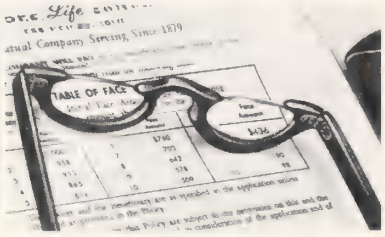
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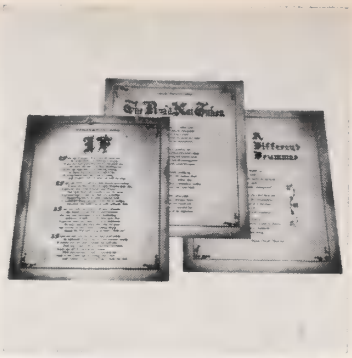


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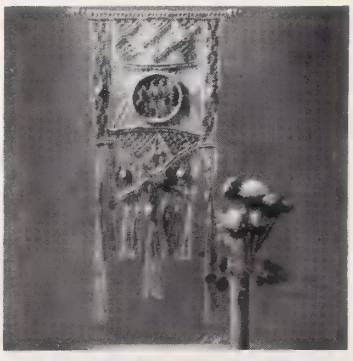
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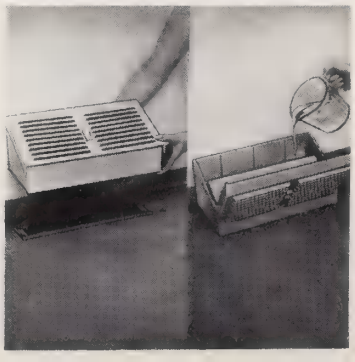
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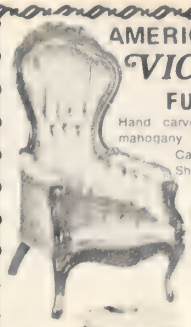
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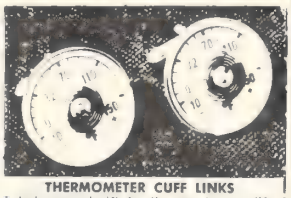
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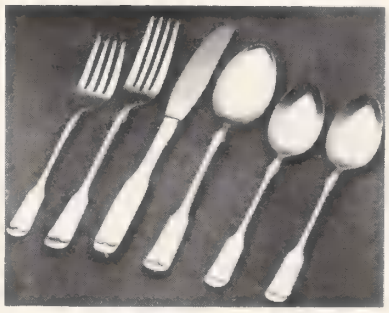
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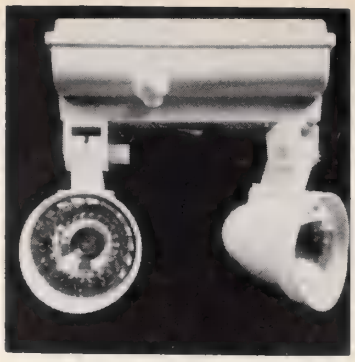


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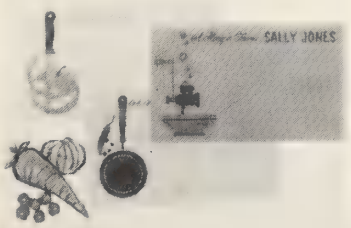
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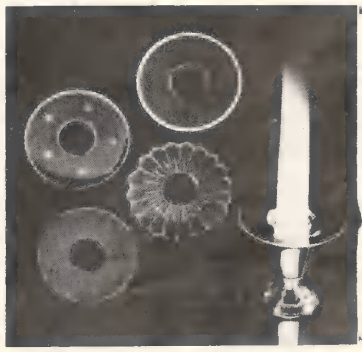


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Pages 37-43— Acapulco house

Fiberglas seating units, NEW FORM INTERNATIONAL INC.* Coffee table, JOHN MASCHERONI, DIV. OF VECTA GROUP INC. Fabrics in living room and study, JACK LENOR LARSEN.* Lighting fixtures, LIGHTOLIER*; lighting fixture in study, KOCH & LOWY.* Eames lounge chair, HERMAN MILLER INC. Table in dining room, HABITAT INC.; chairs, GUNLOCKE CO. INC. Small tables, BURKE-ACTON, DIV. OF VECTA GROUP INC. Fixtures in bathroom, CRANE CO.

Pages 44-49— French house

Living room: Couch and fabric, MAISON ET JARDIN, Paris. Chairs, KNOLL, Paris. Lamp, CHARLES ET FILS, Paris. Cane window panels designed by Fred Vestal, MAZOT MEYER, Paris. The triangular table custom-made by Fred Vestal. Painting is by Peter Todd Mitchell.
Dining room: Table, DOM, Paris. Chairs, MAZOT MEYER, Paris.
Master bedroom: Bed, MAISON ET JARDIN. Desk chair, ALBRIZZI, Paris. Sling chair, PERSPECTIVES, Paris. Lamps and desk, antiques.
Yellow bedroom: Wicker furniture, LA PALMA, Paris. Paisley curtains, WOODSON WALLPAPERS INC.* Bedspread, KENT-BRAGALINE INC.*
Blue bedroom: Fabric, BOUSSAC OF FRANCE INC.* Blue chairs, GALERIE MAI, Paris. Desk and chair, STEINER, Paris. Chair on terrace, LA PALMA, Paris.
Bar: Wallpaper, KIRK BRUMMEL ASSOC. INC.* Carpet, KATHERINE ST. JORES, St. Tropez. All furniture, STEINER, Paris.
Loggia: All furniture, MAZOT MEYER, Paris. Curtains and cushions designed by Fred Vestal, MARE FRESIA, Grimond.
Pool terrace: Furniture, LA PALMA, Paris; cushion fabric, TRESSARD FABRICS INC.* Poolside chairs, KNOLL, Paris.
Sun terrace: Hemp tables, LA PALMA, Paris.

Pages 75-81— Crafts of Portugal

Rugs, head pads, ceramic fish, blanket, pottery, braids, pewter, CENTRO DE TURISMO E ARTESANATO, Rua Castilho 61, Lisbon. Chandelier, plates and ceramic tiles, VIUVA LAMEGO, Largo do Intendente, 25 Lisbon. Pewter plated tiles, CRISTA, Rua Alexandre Herculano, 28, Cascais. Tablecloth, TRIARTE, Avenida Sidonio Pais, 4-A, Lisbon. Silver lobster and shells, PEDRO A. BAPTISTA, Avenida Sidonio Pais, 4-A, Lisbon. Rugs, CASA QUINTAO, Rua Ivens, 30, Lisbon; fur rugs, BAZAR CENTRAL, Largo Rainha Dona Amelia, 27, 28, 37, Sintra, and they are also available at CENTRO DE TURISMO E ARTESANATO.

Pages 84-85—Metric system housewares

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Mottahedeh, 225 Fifth Ave., New York City 10010. **Block China Co.,** 25 E. 26th St., New York City 10010.

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Imports by Penco, 810 South First St., New Bedford, Mass. 02744. **Edward P. Paul & Co. Inc.,** 1133 Broadway, New York City 10010. **Ebeling & Reuss Co.,** 225 Fifth Ave., New York City 10010. **Leart Ltd.,** 358 Walnut St., Newark, N.J. 07105. **Blom & Ratsh Inc.,** 17 Hadon Ave., Westmont, N.J. 08108. **House of Portugal Inc.,** 1177 Mission St., San Francisco 94103. **Holt Howard International,** 939 Canal St., Stamford, Conn. 06902. **R.F. Brodegard & Co.,** 225 Fifth Ave., New York City 10010. **Weil Ceramics & Glass Inc.,** 225 Fifth Ave., New York City 10010.

DECORATIVE CORK

Manton Cork Corp., 28 Benson Lane, Merrick, N. Y. 11566. Showroom: 230 Fifth Ave., New York City 10001. **The Cork Store,** 361 E. 49th St., New York City 10017.

CORK TILES

The Decro-Wall Corp., 21 Saw Mill River Road, Yonkers, N.Y.

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ANTIQUES

Alcoforado International Galleries, 415 E. 53rd St., New York City 10022.

INFORMATION

Portuguese Information Office 570 Fifth Ave., New York City.

FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Is caviar the roe of sturgeon exclusively?

No. Although we are inclined to think of caviar exclusively as the roe or eggs of sturgeon, it is, correctly, also the roe of other large fish such as salmon, lumpfish and whitefish. (The roe of lobster, incidentally, is called the coral.) New on the market are Romanoff Lumpfish Caviar, which comes from Iceland, and Whitefish Caviar, from our own Great Lakes, as well as Salmon Caviar, naturally as well as artificially colored, which comes from the West Coast. They are all pasteurized, which is a very real advantage since it means the caviar is packed with very little salt. Note: All caviar, regardless of its source, must be salted in order to preserve it.

How do you grind whole almonds?

Three ways: in an electric blender, a food chopper (also known as a meat chopper) and a Mouli grater. One cup (skin on or off) will yield 1¼ cups in a blender, one cup plus three tablespoons in a food chopper or 1¾ cups in a Mouli. Blanched ground almonds in a six-ounce pack (two cups) are available in some areas. See the recipes for cookies in HB's December issue.

Are cassis syrup and Crème de Cassis the same?

No. Cassis syrup, a black-currant syrup made in Dijon, is used on desserts, such as fruits and ice cream and to flavor certain drinks, notably Kir, a popular Burgundian apéritif made of white wine and cassis. Crème de Cassis is a sweet liqueur flavored with black currants. You should know, however, there is a village in France called Cassis that is known for its full-flavored white wine, a favorite accompaniment to the local bouillabaisse.

Is the Jerusalem artichoke the same as the French artichoke?

No—not even related. Apparently the Jerusalem artichoke's name is a corruption of the Italian *Girasoli articocco,* sunflower artichoke. Natives of North America, according to *Sturtevant's Notes on Edible Plants,* they are believed to have originated in the valley of the Mississippi from a species of sunflower. They are known to have been cultivated by the Huron Indians and to have been growing in Virginia as early as 1648. A root vegetable, they can be prepared just as you would potatoes but they are also eaten with salt or sliced and added to salads. There is a movement afoot to rename them sunchokes—a debatable step.

What are clementines?

A variety of mandarin, they are very small, tender-skinned, sweet-tart oranges raised in the southeast of France. Reminiscent, actually, of kumquats. Glazed clementine halves packed in Cointreau are now available in the U.S.

How full should the vegetable crisper be?

According to the U.S. Department of Agriculture, the crisper "performs" better if two-thirds full. If, by chance, it's almost empty, they advise putting vegetables into plastic bags first, then putting the bags into the crisper.

What is Euda cheese like?

Relatively new, it is the first cheese made from skim milk that has texture, body and flavor and is, therefore, suitable for table use. Semisoft, it looks and tastes like a very mild Cheddar. But it differs from Cheddar in that it has more protein and less butterfat (only 5% to 7% as against Cheddar's 31%), which should interest weight watchers.

What sort of cheese is taleggio?

Tasting somewhat like stracchino at fullest ripeness, it sells under the name of Tal Fino Taleggio. Soft and creamy under a rough, rigid crust, it has a slightly sour "edge" to it that becomes tarter as it grows older. Some people prefer it that way. It, too, is available in the U.S., after a three-year absence. Edward Edelman of New York's Ideal Cheese Shop tells us. It is very good with salads and fruits. Strawberries, for example. ■



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Backgammon

—old game is the newest thing going

By PRINCE ALEXIS OBOLENSKY □ In the late 30s I was playing backgammon at a very exclusive club in Palm Beach—I don't think anyone was allowed there unless you were a diplomat, a foreign nobleman or your name was something resembling Vanderbilt. My opponent in the third round was quite an elderly lady. It was 3 a.m. and she was very sleepy.

After the third game, which she won, I heard a slight snoring sound—and, indeed, she was fast asleep. As gently and politely as I could, I nudged her shoulder. She woke up with a slight shudder, shaking her many-diamonded necklace (creating a tinkling noise, reminding me of cow bells on Swiss herds coming down from the mountains), and we played on.

That time is gone. What exclusive clubs still exist are having trouble finding members. No one dares wear such jewelry any more for fear of robbery. But backgammon, one of the oldest games in the world, is still here and stronger than ever.

If you received a backgammon set for Christmas (one of the most popular games sold this year), you, too, may soon find yourself becoming an addict. There's nothing boring about this game—none of the time-stretching deliberation of chess, no having to play out a dull Bridge hand. No two games are ever exactly the same and a tie cannot happen. It is the only game known where skill is not hidden. It is out in front for all to see and agree or disagree with. But since your skill can be destroyed or enhanced by a single roll of the dice, there's a continuous feeling of hanging over a cliff—on an $11 set from Macy's or Abercrombie & Fitch's $1,200 marble board.

Start the right way. Learn the rules and terminology very well (for example, "home board" is much preferred to "inner board" or "home table"). Then play every chance you have and develop your own tactics. Backgammon is a fast-moving game and poor players, or slow players, are not very popular, no matter how much they love the game.

How much is luck? How much is skill? No one can answer accurately. If luck is equal, skill will win. If skill is equal, luck will win. Over a few games, a mediocre player can beat an expert (another cause for the game's popularity). If 100 games are played, the expert player will have the edge.

Ten years ago, a friend of mine asked me to organize some event to bring a group of jet-setters to the new casino he had just built in the Bahamas. I organized a backgammon tournament and some 30 of us gathered and played on a "elimination" basis for four days. This was the first International Tournament. Last year, 186 players vied for the Obolensky Cup. In the ninth International there (my son, Alexis Jr., was his generation's first winner).

I don't know yet how many will participate in this year's world championship, which will be played Jan. 17 to 21 at the Tropicana in Los Angeles. But we did have 250 players vying for the Seagram's 100 Pipers Cup and the first American championship in November in New York. You would, of course, recognize the names of such players as Hugh Hefner or basketball player Bill Bradley—but the Seagram's tournament also drew more than 500 kibitzers, or observers, from all over the country at $10 a ticket (to benefit the United Cerebral Palsy Fund) just to sit and watch.

It's estimated that in all there are at least 400,000 players in the U.S. now, with more and more women among them. Jill St. John and Polly Bergen are great Hollywood fans; Jacqueline Wyatt writes a weekly backgammon column in Dallas. Both Jackie and Ari Onassis are regular players.

In one recent game in my apartment, two women, both interior decorators, sat down for a friendly game after dinner. About midnight, I went to bed. They said they were going to play just three more games and then leave, because they both had important appointments at 9 o'clock the next morning. When I came out of my bedroom at 9:30 for breakfast, they were still at it—their appointments cancelled, their make-up gone, their heads disheveled, a bleary look on their faces. And they greeted me with the same remark of the night before, "just three more games." As I said, it's easy to become an addict. ■

Prince Obolensky, who learned to play backgammon as a child, is president of the American Backgammon Association and author of Backgammon—The Action Game *(Macmillan).*

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New developments

—in movie and still cameras

By ELVIN McDONALD □ I have always said that had I been born into a monarchy, a court photographer would have been the first order of my reign. Someone to shoot family gatherings, children's birthday parties, graduations and Christmas-gift openings. And in my travels, a real pro who could capture on film what I saw with my eyes.

I'm resigned, there's no monarchy in my future, but with the new cameras I've been using lately I might have a chance as a court photographer. From Polaroid's new $25 Square Shooter 2 to Honeywell's latest computer-brained $500 Electronic Automatic Pentax this season's crop of cameras offers all kinds of sensible innovations.

If you are looking for compact size in a camera that requires little more than a gentle nudge from your shutter-clicking finger consider Kodak's new pocket Instamatic. The top-of-the-line Model 60 (about $130) is 1½ times the size of a pack of extra-long filter cigarettes. It does indeed fit neatly in a pocket or purse. Model 60 has automatic exposure control, an electronic shutter and coupled range finder for sharp focusing from three feet to infinity. It accepts new 110-size film cartridges that are about half the size of those used in most drop-in loading cameras. Besides snapshots, the Model 60 takes color slides in 1 3/16-inch mounts which may be viewed with the new Kodak pocket Carousel projector (about $215). This unit measures only 8 by 8½ by 3¾ inches. Or, with adapters, you can project the little slides with 2 by 2-inch equipment.

In the world of instant color snapshots, Polaroid's latest is the SX-70 Land camera. Seconds after you press the shutter the print ejects automatically and develops right in front of your eyes. Within seconds the color intensity is complete. The SX-70 requires no pulling, no peeling, makes no litter. Available now in Florida; soon nationally. Polaroid's new Square Shooter 2 sells for about $25. It uses a low-cost Polaroid Colorpack film that makes square-format 60-second color pictures at the same price as color snapshots made with conventional cameras and processed by a laboratory. The Square Shooter 2's fast drop-in loading system requires no threading or winding. After shooting one pack of film with this camera, my eight-year-old daughter qualified to be assistant court photographer.

According to Kodak, its new XL33 movie camera (about $125) makes it possible for the first time to take indoor movies without movie lights. What makes this possible is a combination of the new camera and new Kodak Ektachrome 160 movie film that's four times as fast as any of the popular super-eight color films.

The natural companion for an XL33 movie camera is the Kodak Instamatic M109 movie projector (about $160) that shows both super-eight and regular-eight mm films either in cartridges—for drop-in movies—or on conventional reels. Everything about it is automatic.

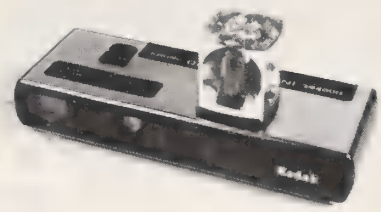
Another home movie projector that is completely automatic is Bell & Howell's model 478Z. It's an instant cassette-loading Filmosound eight-zoom movie projector for super-eight and regular-eight mm (about $250). This unit utilizes Bell & Howell Auto-eight movie cassettes, a system to show, retrieve, index and store super-eight or regular-eight movies. Home movies with lip-synchronous sound are obtained when the new projector is used in connection with the Filmosound eight system, available in B&H's Canon series of super-eight movie cameras.

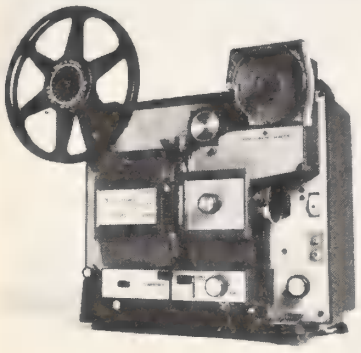
In 35mm cameras, the interest today is in single lens reflex —SLR—which means you see in the view finder the exact image that will appear on the film. Built-in, battery-powered light meters, coupled to the lens, are now considered *de rigueur*. With this kind of equipment, you can check the exposure on every shot.

In this area of SLR 35mm cameras, Honeywell's Pentax ES Electronic Automatic is the newest arrival. You set the aperture desired and the camera automatically produces proper shutter speed between eight seconds and 1/1000th of a second. Camera costs about $500 with 55mm f/1.8 Super-Multi-Coated Takumar lens.

Minolta's SR-T 101 SLR 35-mm has a large, bright viewfinder that gives full-size image from corner to corner. And the "M" tag means the purchaser becomes a member of the Minolta Club, which includes the "Contact Sheet" newsletter. ■

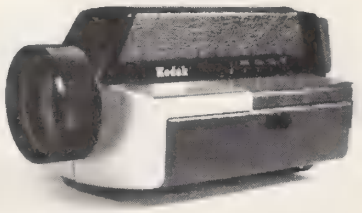
Designed to be worn, Kodak's new pocket Instamatic 60 camera (right). One inch thick, it uses 110-size film cartridges, about half the size of those used in most drop-in loading cameras. Coupled range finder for sharp focus. About $130.





With the Kodak XL33 camera and new Ektachrome 160 film (below), take indoor movies without movie lights. The camera has sensible binocular design with an ultra-fast lens and 230-degree shutter opening. Battery-powered. About $125.

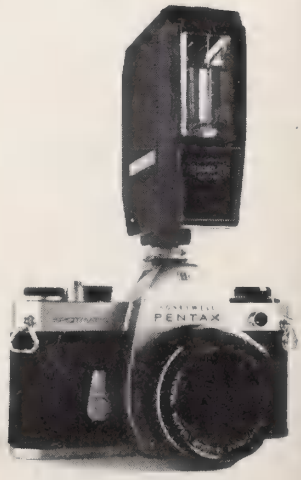
Model 478Z cassette-loading Filmosound eight-zoom movie projector from Bell & Howell (above). Instant cassette film loading for Super-eight and regular eight mm. Snap on the cassette, press a lever and project. Film rewinds automatically. About $250.



Honeywell Pentax Spotmatic II (below) with revolutionary Super-Multi-Coated Takumar lens has seven thin coatings to give absolute color fidelity. Shown with electronic flash. About $500.



With Minolta's SR-T 101 35mm single-lens-reflex camera (above) compose, focus, set aperture and shutter speed without ever taking the camera away from your eye. Shutter speeds 1 to 1/1000th second plus B. About $250.





Square Shooter 2 from Polaroid (left) uses new low-cost square film, gives 3¼ by 3⅜-inch color prints in 60 seconds. Transistorized electronic shutter for automatic exposure control. About $25.

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FEBRUARY 75¢

1943

House Beautiful

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ur architect used a lot of glass to give member of our family his or her own nts with a favorite view.

here's a large sliding glass door on de wall of our breakfast area so Ray njoy a beautiful, old redbud tree where ung a bird feeder. Meg's room has a to-ceiling picture window that looks nto a peaceful garden. And my favorite s the one off our bedroom—a secluded that's nestled among the tops of some reens.

f course, we haven't used glass only ews. The clerestory windows we have ghout the house were put there to ce the light from the large glass areas. you know, remarkable things happen. hour of the day, as the light changes, ood in each room changes. Even on dreary days, the whole house is alive light.

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Volume 115, Number 2

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COVER

For their new apartment, two young New Yorkers opted for color impact, creating a dramatic living room in red, white and blue: a splash of crisp plaids, deep blue walls, bold modern paintings—and chairs from Grandmother's house, all freshly re-covered. More views, page 52. Photograph Graff/Garcia.

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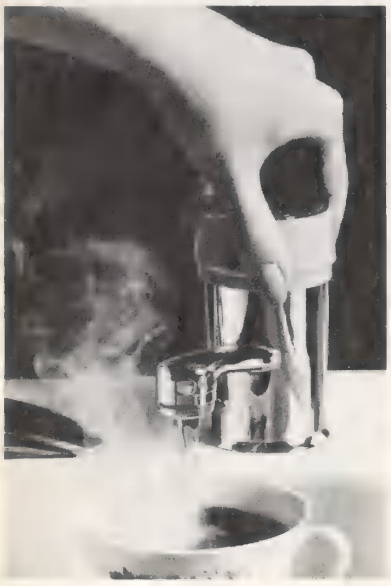


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leisure

THREE VACATION IDEAS YOU MAY HAVE OVERLOOKED

insight

A profitable second home

To the right of the first tee, brilliant red bursts of poinciana; to the left, puffs of pink oleander. High over the fairway, a great blue heron heads for water. The sun is warm at 10 in the morning. The sky is clear and as remarkably blue as the ocean is an incredible shimmering green. This is the island of Eleuthera in the Bahamas and the golf course is part of a complex called Cape Eleuthera.

What distinguishes Cape Eleuthera and similar new recreational communities in and around the United States is freedom from care. Freedom, that is, from the kind of needling worries the owner of a second home normally expected in the past: Did I forget to drain the water pipes when I left? Will vandals damage the house while I'm away? How easy will it be to find renters . . . and can I be sure the house won't suffer

Such cares and many others ar handled by a community managemen Nearly all the new second-home deve opers are selling on the basis of condo minium ownership. And the rest usuall model their financing and managemer details after condominium laws.

At the core of the condominium ide is a relaxing let-Joe-do-it attitude. For vacation on your own, away from the ra race for a while, there is nothing quite s pleasant as having someone else do mos of the worrying. You arrive at Cape Eleu thera, for example, and your house i clean, in good shape and ready for oc cupancy. The grounds around it loo fine. If you settled there in seasons pas and made arrangements for hiring do mestic help, it's quite possible you coul expect to have the refrigerator stocke and a light lunch prepared for you.

Condominiums certainly aren't new ar longer. Nor are vacation communitie Putting the two ideas together is a rela tively recent innovation, though, and appears to be working. It is in such d verse locations as Sun River, Ore., De ert Island in Palm Springs, Calif., Ha stack, Vt., and Sea Pines Plantation, S.

In such areas, the owner usually ha no worries while away from this secon home. If you think you forgot to drain th water pipes, call the management ar they will check. Vandalism rarely ha pens in these communities, since ma agement makes periodic inspection tou during off-season months. (Continue

International house swapping

"Do you mean, after all those ghastly experiences you had when you rented your house, you're turning the place over—*free*—to people you'll never even *meet*?"

This was the general reaction of friends when we told them we planned to trade abodes with a family from Puerto Rico for the forthcoming Christmas holiday. The concept sounded delightful when we mailed in our subscription form to the Vacation Exchange Club, including a fast 15 words about our Manhattan townhouse, the size of our family and our vacation preferences as to time and place. (*Check all areas which interest you: Europe* __, *Canada* __, *USA* __, *Mexico* __, *Anywhere* __.) Blithely we'd checked "Anywhere" and had sent in our check. Shortly thereafter we received in the mail a 104-page directory plus two 50-page supplements, chock-full of some 2,000 names, addresses and descriptions of homes offered up for trade by club members. (The '72 directory, plus supplements, came to 300 pages, with over 5,000 listings. Approximately one-third of the listings each year fall into the overseas category.)

We spent an exotic evening browsing among the overseas offerings. Should we write to Mr. Marciniszyn of Marienbad, Czechoslovakia, who wished to exchange his *villa with golf, health baths*? Or what about England: *charming 16th-century Old World rose-clad cottage in Sussex*?

We followed the advice in the directory: "Study the listings carefully and write an exploratory letter to all the addresses that interest you." We composed two pages describing our home and environs and sent off 12 copies.

We received three replies, one from a Mrs. Freeman in Puerto Rico who wanted her family to have a white Christmas. Her home sounded unbelievable: *Our 11-room hilltop house is in an L-shape around the swimming and reflecting pools, with magnificent views.* Besides a car, we'll leave surfboards and a sailboat. We hope to hear from you soon. (*Continued on page 12*)

Cruises: a personal view

"Ahh," the French Line promises: "Yesterday's opulence, yesterday's splendor, yesterday's way of life. It's still very much alive and well and living on the S.S. *France*."

If there's anything I've had enough of, it's today, so what I require in addition to yesterday's splendor is a change of pace and relief from life's distraction. Irritation. Complication. Demand. Pressure. Responsibility. Tension. I require yesterday today and, though cruises have been around for decades, the need for what they offer is greater. Skeptical by nature (promises, promises), I admit that cruises deliver what they promise and, unknowingly, even more. All the trauma of the mainland grows mistier each day and one truly learns the importance of total transport into unreality—and an island in time. *Fantastique*!

But I didn't know this when I arrived at the S.S. *France* for a 12-day cruise to the Caribbean with plenty of misgivings, warnings by jealous friends, three suitcases full of glamorous clothes borrowed from a friend for glamorous life aboard ship and a vial of Dramamine from my mother. I had, it happens, never in my life wanted to take a cruise. *Never.* I am not a drinker; I am neither convivial nor hungry enough to eat seven courses at dinner; I have a tendency to feel trapped when I cannot escape by foot, car or plane. My only memory of shipboard life was a two-day sail to Bermuda in March a few years ago. I sat shivering in a deck chair with my blanket around me while the wind slapped at my face. A friend said: "Refreshing, yes?" (*Continued on page 10*)

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Henredon
the beautiful homemaker



insight

Second Homes

Continued from page 8

And renting? Consider Cape Eleuthera's plan. There is a rental pool on the site, and at each of the sales locations around the world. For GAC Corp., developer of Cape Eleuthera, this means Miami, Nassau, London, Brussels and West Berlin. All details of interviewing prospective tenants, rental paperwork and rent collections are handled by GAC. You're assured that everything is running smoothly and in the mail you receive your rent receipts, minus commission, of course.

What this points up is another extremely favorable advantage of the new condominium vacation communities. Your initial investment for land and dwelling often turns out to be an investment on which you gain a profit. It's not unusual for annual rental income to exceed payments for mortgage, interest, taxes (and incidentally, there are no taxes in Eleuthera) and maintenance fees. Naturally, you still retain the privilege of using the property when you wish.

All this and golf, too! Or swimming, boating, fishing, tennis, biking, skin diving—or nothing. Like Cape Eleuthera, many other recreational communities offer a full complement of activities, none of which you must participate in if you'd rather sleep in the sun. Moreover, these communities usually bring together people with similar backgrounds and educations.

At Sun River and Sea Pines, there are hotel accommodations, as well. So it is at Cape Eleuthera, where the hotel recently opened. Located on the southwestern corner of the island, the project consists now of hotel, pool, golf course and marina. Very soon, the first of 300 townhouses will be completed and land elsewhere on the project is being sold at a brisk pace for private homes. There is a total of 6,000 acres here, 2,000 of which will remain virtually untouched, owned in common by all of the members of the community.

Lot prices at Cape Eleuthera run now from about $8,000 to $55,000 and the cost of building—using local materials—is between $24 and $28 a square foot. Both wood and cement are in plentiful supply on the island. The chief designer for the public buildings has been Hauser Associates of Atlanta. For more information and the addresses of the communities mentioned, turn to Product Information on page 108.

There have to be problems buying into a community like Cape Eleuthera or any of the others around the nation. But so far no one has cataloged them. In fact, it appears, as far as vacations go, that the condominium vacation community is the best way dreamed up so far to have your leisure cake and eat it, too.
—JOHN H. INGERSOLL

Cruises

Continued from page 8

"Yes," I said cheerfully so he would think I was the good sport I'm not. "It's refreshing." In fact, it was hateful and I retreated to my cabin, where I slept for two days. When I returned home after three delightful weeks in Bermuda, *I flew.*

With this piteous memory and native doubt, why, you ask, did I sign up for a cruise? Answer: A generous aunt donated the trip to me from a feeling I was falling not in love—but apart—and *her* memories were of shipboard romances, corsages delivered nightly and because in those days when girls were taken on sea voyages to forget unsuitable suitors, they did. I accepted because the French Line promised not only yesterday, but personal beauty advice by nine different experts in their first theme cruise of the season: "The Beauty and Fitness Cruise." My traveling companions and mentors would be noted beauty authorities. They would give personal advice and instruction on cosmetics, skin care, exercise, hair-styling and coloring, physical fitness and fashion. No matter how troubled I was inside, I would return a thing of beauty and, maybe, a joy forever.

Despite promises of yesterday and a nice, new me, I was terribly nervous that my own spirit was not up to the activity and laughter also promised. Delightful music for dancing; upbeat cabarets; exciting starry views; verve; fun; bridge; late-late bars for secret rendezvous. What if *I* could have danced all night, but no one else wanted to? (*Continued*)





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insight

My stateroom was big enough for me and I loved its privacy. There was (in my case) no window, so, save for a clock, there was no inkling of whether it was day or night—beautifully womblike and as back to it as I'll ever get. My own telephone! Air conditioning! Wall-to-wall carpeting! Luggage and closet space that I don't have at home. A bath *and* a shower! Heated towel racks! Enormous, snuggly, wrappy towels! The steward, who smiled as warmly as I did, was never sullen or surly as are the mainland minions. When he made up the stateroom, he cleverly rolled up the toothpaste tube—I am one who forgets—and hung it on the thin wire that braces the medicine-chest shelf. He brought an extra blanket without complaining. *It's the little things in life.* The service was the highlight and I delighted in each gesture. Before dinner, a paper called *Events du Jour* arrived, and the events for the next *jour—formidable*!

Dinner next. (While you are at dinner, the steward cleans the room—a mess now from formal dressing—and turns down the bed.) My dining room—there are three—was filled with bowing French waiters and wine stewards. In order to avoid the traditional gain of 10 pounds, I ate carefully and drank only wine (low calories). Due to a modest appetite, vanity and an extraordinary degree of self-discipline, it was no problem to choose wisely from the *nine* main courses. The wines! Burgundy and Bordeaux flowed, as they say, at every lunch and dinner, and one could order vintage wines. Further temptations: bouillon at 11 a.m., French pastries at 4 p.m. and a midnight buffet.

There's always something to do but you may do nothing. Nothing is best. Though the sun may turn me into a wrinkled prune, while doing so it melts away all the turmoil. *Events du Jour* or no, I sank literally and figuratively into blissful listlessness. Structure exists, but one can remain under the magic spell of sun, sea and nothingness—acquiring (without the pain of shore introspection) *perspective:* The past dims and the future is vague. I liked the movement of the ship. (*We are going somewhere, but someone else is in charge. I am not the master of my fate; I am not the captain of my soul.*) The liberating pleasure of the in-between! If you measure a vacation in terms of how long the healing lasts, a cruise is best. Generally, when I get home from a vacation, I am jittery in half a day. After the S.S. *France* cruise, it was six weeks before I felt my first jitter—and it was only a little one.—SUE NIRENBERG

House swapping

Continued from page 8

She did. Within five minutes we were on the phone and had firmed up our plans—*sans* references, *sans* anything. However, as departure day approached and our friends' caustic comments increased, I began to get a bit edgy. "Look," my husband said, "why don't you write the head of this club? Find out about exchange *results*. Compliments versus comp'aints."

I did, and a few evenings later a genial gentleman named David Ostroff phoned me. He had, it turned out, founded the Vacation Exchange Club in 1961. He told me that each year the club sends out a follow-up form to all its past year's subscribers. He has a special file folder for complaints—a very thin file, for out of some 5,000 responses received, there were only five complaints. He read me the five letters. One family in California complained that the exchangee "should have left a list of auto mechanics because we had trouble with his car. But despite our problems, we want to do it again." A state senator from New Jersey wrote: "We cleaned and readied our house for a week, but the home we arrived in was a disappointment so far as cleanliness was concerned. . . . But we still have a great deal of faith in your program. The whole concept of home exchange is an exciting adventure and we are going to do it again." The other three complaints were equally undramatic and all arrived with a check for renewed subscription. Why so few?

"Well," Ostroff said, "the do-unto-others principle is operating full blast. They don't do unto your house as they wouldn't want you to do unto theirs. The exchangee feels more like a guest in the house—since there's no money involved. It's a point of pride for him to leave your house in at least as good condition as he found it."

I thanked him for his help. And we set off on our first home exchange with much excitement and only (*Continued*)



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insight

a twinge of trepidation. That was two years ago. We have now made five exchanges (including three for long weekends) and we are all ardent afficionados of the home-exchange idea.

The villa vacation in Puerto Rico was, in a word, memorable. Naturally, the twin appeals of any home exchange lie in the two basic concepts: *no rent* and *privacy*. Imagine living for three weeks in a magnificent hilltop home with private car, private sailboat, semiprivate tennis court down the hill and a pool so private my young daughters and I skinnydipped every morning before breakfast (in the Japanese-style pagoda overlooking the reflecting pool). All free! Indeed, that entire vacation cost us very little more than the four round-trip plane tickets we needed, which totaled about $410.

There are also, we found, numerous built-in added attractions to home exchanging that become evident en route.

For instance: We were able to take Tutu, our small black toy poodle. "Of course bring him," Mrs. Freeman had written. "He'll be company for Cardiff, our Welsh corgi. If you don't mind, we'll leave Cardiff here for you to look after." ("Home exchanges," Ostroff told us, "almost always eradicate the need for boarding out one's pet for the vacation period.")

Another attraction: We found that in both our overseas exchanges we were not isolated tourists but were welcomed by neighbors—and local shopkeepers—who had heard of our coming from our exchangees.

Still another Exchange Club plus came in itinerary planning. When one "hotels it," one's itinerary when traveling in Europe tends to look like those series of scattered spots that the player fills in with a pencil line to make a picture. And the picture all too often ends up one of exhaustion, for the itinerary spots somehow are much farther apart than they appeared on the map back in the travel agent's office. And then there is that constant packing, unpacking, repacking. Plus the fact that hotels rarely have sufficient space for children to play.

House-trading, however, requires a different type of itinerary planning, one which we personally found eminently rewarding. Last summer we traded our brownstone with a young couple who had a two-bedroom, two-balcony apartment in the French university city of Montpellier. The environs included such well-known tourist spots as Nimes and Arles (with their Roman ruins), Avignon (with its Palace of Popes and its famous bridge on which Betsy, age seven, *did* dance), Carcasonne (with its unique 12th-century walled city) and the spectacular Roman aquaduct, Pont du Gard.

The environs also included, however, places equally fascinating but barely known and rarely visited by American tourists. Not one of these places would we have seen or even known about had we done the traditional tourist thing—hop, skip, and jump, Nimes, Arles, Avignon, Carcasonne and away. Having an (exchange) home base both enables one and requires one to explore a section in depth, which, in our mind, totals up to a more satisfying tour—certainly for a family. Interested?
Exchange club addresses on page 108.
—PEGGY MANN HOULTON

letters

As an avid fan of your magazine, I want to say thanks for all your help. Many people comp'ain about your taste being too expensive. Well, we have completely redecorated the downstairs portion of an 80-year-old house with a small investment and a lot of initiative. My husband and I are both 27 and have three children. Thanks for all your great ideas for our house.—Mrs. J.O'D., Bala Cynwyd, Pa.

I'm surprised that you would print Helen Gurley Brown's pessimistic view of Christmas. Someone with her influence and position should try to DO something about the "shambles" instead of just complaining about it. The media are responsible for a lot of the mass materialism prevalent today, and comments such as hers don't seem to give us much hope for a turnabout.—J.M.C., Pittsburgh, Pa. *(Continued)*



Forecast: sunny and warmer

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Enclosed is my check or money order (no cash, please) to HOUSE BEAUTIFUL for $_____. Please send me _____ Automatic Corn Popper(s) @ $12.99 each, including postage and handling.

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H.M. Specialties

insight

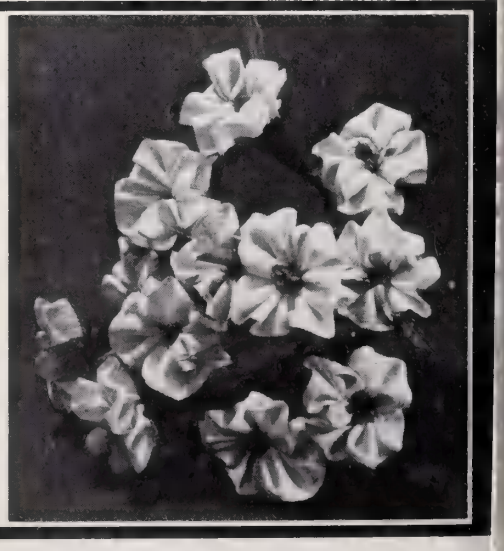
I was delighted to read Anne Ogden's article in the October crafts section on the Coulter Studios. A write-up on the studios has been long overdue. I have been dealing with them for many years and have found the relationship very rewarding. They have always been very obliging about my exchanging the colors or one weight of yarn for another and even about credits and allowances on quantities I foolishly purchased in too great bulk. Their yarn is superior to any I have tried. To date I have made six rugs, 11 pillows and two wall hangings with help from the three Coulter ladies. I do hope your article will fall into the hands of other pleased customers.—T.C., Chevy Chase, Md.

The October issue is more normal, more conventional than any put out by you in the past few years, when colors, furniture, decoration, etc., seemed to have been chosen for their shock value. As a traditionalist, I am glad to see this and hope it is the beginning of a trend. I must admit that page 93 of that issue still is horrible—but some people might be able to live with it.—L.O'N., Port Arthur, Texas

crafts

Kentucky's Appalachian craftsmen are skilled indeed, able to fashion the most extraordinary items out of simple materials native to the area. But, in some cases, you'll never see the results because the craftsman has no outlet for his





creation. Not so with the Appalachian Fireside Crafts Cooperative. The co-op was formed in 1968 by Save the Children Federation, an international child welfare organization, to give aid and an outlet for mountain (*Continued on page 19*

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insight

people's skills. Appalachian Fireside Cooperative has 16 families as members. They produce a large number of items entirely by hand, including birdhouses, dolls, stuffed animals, placemats. Seen on page 16, a member of the Cooperative is surrounded by admirers and helpers as she makes a wreath out of pine cones, hickory nuts and other native materials. Cornshuck flowers (*page 16*) are a unique product of Appalachia, a lasting arrangement for any table. (They are $4.80 per dozen.) All of these crafts are not only decorative but useful, since they were originally made to fulfill necessary tasks. The tradition still lives, though the objects themselves may now have many different





uses. For instance, the Kentucky Egg Basket (*above*) was originally a farm accessory but today is considered a sophisticated addition to many homes across the country to hold fruit, flowers, magazines or even to be used as a handbag. This one is $18. The almost-white wooden bowl (*above*) is hand-hewn from a buckeye tree and is $25. All may be ordered from Appalachian Fireside Crafts, Box 276, Booneville, Ky. 41314. Add 10% to cover handling and shipping. A catalog showing the products of many crafts is available for 50 cents.—ANNE OGDEN

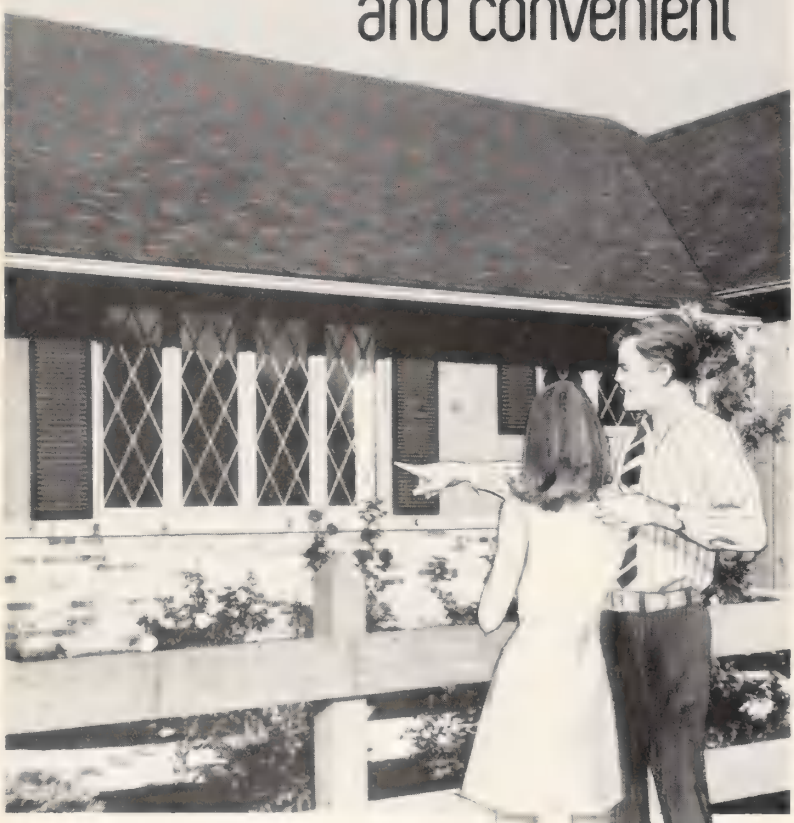
antiques

How many 18th-century grandfather clocks can you squeeze into your living room? Or antique mahogany eight-drawer chests? If you yearn to collect lovely old things but are hobbled by lack of space to display them (and who isn't in this age of shrinking room sizes?), then become a collector of small objects. The word "small" applies to objects that are manageable and consistent with present-day needs, not necessarily to diminutive articles alone.

For example, you might look for a small drop-leaf cherry table for a bedroom nightstand or a neat little chest of drawers for that snug space in the hall. Often, you'll find that these smaller pieces are more expensive than the larger furniture. The reason is demand. Other people are faced (*Continued*)


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insight

with the same problems you have—smaller houses and apartments than those in which our parents and grandparents lived.

As for items that *are* diminutive, the supply is virtually inexhaustible. Cast your thoughts on porcelain, pottery or glass. Decide on an intriguing pattern—pleat-and-panel in Sandwich glass or assorted bits of china with only wild roses in the decoration. Assemble demitasse cups from as many countries as you can find, or—something rather difficult to locate these days—collect hand-blown sherry glasses.

A common choice of collectors, one that often begins in childhood, is animal figurines. To those lovable but not always valuable animals amassed at a tender age, one could add authentic carvings from Alaska or South America, or the beautiful and increasingly valuable Chinese painted-wood horses or jade dogs. ***Aside from gems and antique jewelry,*** choice miniatures are possibly the most costly and also are the most valuable bibelots to collect. A tiny portrait painted on enamel or a minuscule table and chair fashioned of silver represent high points in this rare antique craft. Other small and rather precious objects to consider: antique perfume bottles, vinaigrettes, snuff-boxes and patch boxes.

Or think about fabrics and needlework, fancy and not so fancy. Samplers—always a favorite—can still be found in antique shops and at auction sales. They may range in quality from faded wisps to superb specimens in mint condition. Along with the revival of interest in needlepoint and crewel embroidery, there has blossomed a great demand for aged needlepoint chair and cushion covers, old curtains and draperies, table linens and laces in endless variety.

And antique silver—who could overlook silver from American, English or European homes. The hunt for good silver is still less difficult than for other treasures, though increasingly costly. A piece of Georgian silver, made in England between 1740 and 1830, will cost four to 10 times what it cost a few years ago, but I think it a safe prediction that values here will hold. As an antique dealer said to me rather tartly in England a few years ago when I deliberated over the purchase of six dinner forks, "But, madam, no one is making Georgian silver anymore, nor are they likely to." I bought them, of course.

The rules for collecting small antiques are identical to the common-sense steps you would take to buy antiques. Don't set a goal out of reach. Be prepared to make some errors of judgment. And no matter what a pessimistic dealer may tell you, there are still many finds to be made, treasures to collect. Above all, have fun.—SYLVIA SUNDERLIN

noteworthy

As one modern citydweller recently paraphrased, "I'd rather light a candle than curse the blackout." Whether for such practical purposes or for the sheer pleasure of them, it's certain that candles are becoming more and more popular in the home. And the newest candles combine their soft glow with subtle fragrances. Floral scents are still by far the favorites but earthy musk scents such as Colonial Candle's Patchouli are close behind.

Fashion marches on in the bed and bath areas—but softly. We notice a nostalgic return to romanticism in the lace-bordered sheets and pillowcases being shown by Martex and J.P. Stevens. With an eye toward practicality, Springmaid has added a Scotchgard finish to its no-iron sheets. That puts an end to laundering problems caused by oily stains.

Couple softness with warmth—and you have a comforter, making a big comeback at the moment. Many are made to match or complement the new sheet designs. Springmaid has come up with a new fusing technique for its comforters that cuts the production time and, comfortingly, the price.

What about color? Watch for beiges to make a strong appearance, as well as purple and its family of lilac and lavender. Of course, texture is important, too—especially in towels. The innovation from Fieldcrest is their Temptation Collection. A totally new construction in toweling, it is a blending of cotton, rayon and polyester. Rayon, which has *(Continued)*

Redi-Set ceramic tile–it's beautiful! Easy to clean, even between the tiles!

n fact, it's as easy to clean *between* es as to clean the tiles themselves. ipe, and the grout (which is that ial that fills the spaces between the is snowy white again. It's a very l grout, and all you do to get it, is or American Olean's Redi-Set® tile.

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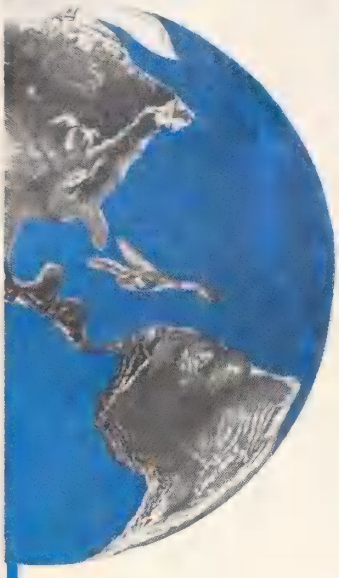
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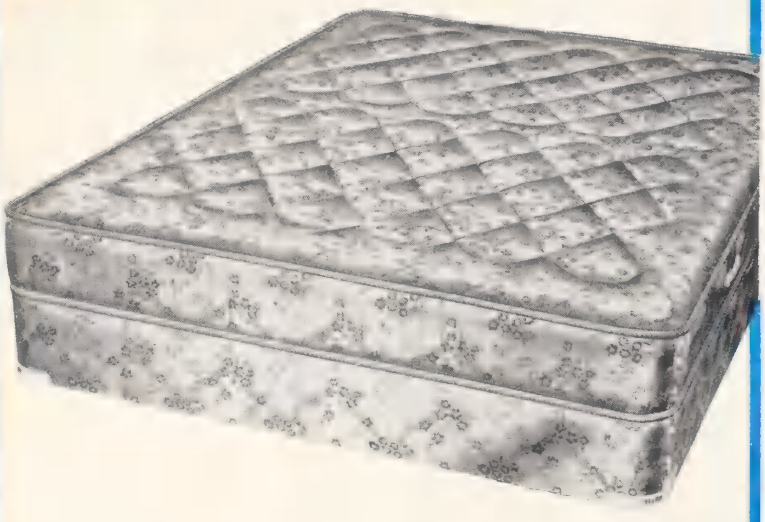
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insight

twice the absorbency of cotton, lends it a velvety texture; polyester and cotton are combined in the edges for greater durability and increased resistance to shrinkage. Towels in this collection are bordered in Grecian key design, in eight colors. ***Next to running out of hot water,*** the biggest problem in a bathroom is running out of storage space. Enter Nu-Tone bathroom "Vanitories" (*below*), modular units that can be bought in any number, put together in any variety to fit the size



of your bath and its storage needs. Cabinets have cast brass doors and drawer pulls. Matching grilled doors are available or some cabinets may be left open. The finish is protected by a clear acrylic against steam and heat. The "Vanitory" series is available in Alpine (antique white), Liège (white and gold), Montreal (white with gold traditional) and Devon (pecan grain). To obtain a full-color brochure, write for form 1340A from Nu-Tone, division of Scovill, Madison and Red Bank Roads, Cincinnati, Ohio 45227.
—SUSAN SCHRAUB

gardens

You didn't hear me? What I said was, "Land barriers and trees work together to reduce traffic noise." (Anyone who lives or walks near traffic is accustomed to repeating conversations.) The Forest Service, U.S. Department of Agriculture and the University of Nebraska are finding that plantings of trees and shrubs, in combination with hills, embankments and other land forms, can cut traffic noise levels by half and even more in some cases. But what do you do while the trees and shrubs are growing? That's where the earth-moving comes in. Copies of the report "Trees and Shrubs for Noise Abatement" are available for 50 cents each from the Department of Information, East Campus, University of Nebraska, Lincoln 68503.

What are the best roses for your garden? You'll get the answers in the **1973 Handbook for Selecting Roses,** compiled by members of the American Rose Society. A perfect rose would be rated 10. The closest to perfection are hybrid teas Peace (9.4) and Tiffany (9.1), grandiflora Queen Elizabeth (9.3), floribunda Betty Prior (9.0) and *Pink Gruss an Aachen,* (9.0), miniatures Beauty Secret, Pumila (both 9.0) and Starina (9.2). For the handbook, send 10 cents in coin and a self-addressed, stamped envelope to the ARS at 4048 Roselea Place, Dept. M, Columbus, Ohio 43214. (*Continued on page 28*)

"Imagine being the head of the world's largest model agency and waking up to find yourself over forty and overweight!"

By Eileen Ford


PHOTO BY ATHAL SMITH

"Overweight, out of shape, nd looking older then you are doesn't appen overnight. You can kid yourself or years. But one day you can no longer ide that you've let yourself go.

"It's a distressing day for any oman. But, if you're Eileen Ford, head the world's largest model agency, it's so downright embarrassing.

"Not only am I surrounded by eautiful women all day long, but veryone knows how critical I've been women over 30 who let themselves ide. Yet, I let the same thing happen me.

"And to make matters worse, y husband picked just this time to ned 20 pounds. With his longer hair nd new clothes he looked younger than e had in years. All the models were lking about it."

A More Beautiful You in 21 Days

Eileen Ford was determined make a comeback.

She gave herself 3 weeks to do . And she did it, spectacularly. She lost 5 pounds in 21 days plus 2 inches from her waist and 3 om her thighs.

Now, step-by-step and day-by-day she reveals you the plan that she devised for herself. Eileen Ford's an uses everything she knows about beauty care, exerse, and diet. Plus everything she knows about how easily busy woman can fall into the trap of overweight, middlege drab and flab.

Eileen Ford hates boring repetitive exercises. So, e put together a pleasant, varied program that you'll be ble to do in a few minutes.

Eileen Ford loves food and has a family to feed. you'll share her slimming menus and recipes for 21 days. ney're so delicious and filling not even your family will now they're dieting, too.

Why should they with dishes like Positano Seaod Stew, Scallops in red wine, Rouille, New Orleans umbo, and many more delights that Mrs. Ford has eaten the best restaurants in the world.

Beauty Secrets of Top Models

In addition to day-by-day exercises and menus, ou'll learn the beauty secrets that Eileen Ford has revealed ly to models like Ali McGraw, Candice Bergen, and Jane onda.

Tips that keep on-the-go models looking like they st stepped out of a magazine page. How to cure The izzies. No more dry skin. The perfect and portable hair yle. First aid and lasting beauty for fingernails and nds. Quick make-up magic. The secret to a sexy voice.

You'll learn little-known tricks for a vibrant, glowing skin tone that are remarkably easy to do.

And many more secrets that beautiful models use to make the most of their assets, and the least of their worst features.

Eileen Ford's 21-day plan can't make you look or feel like a teenager again. But it can make you slimmer, more attractive and happier every time you pass a mirror.

It's a realistic plan that takes into account your busy life – whether it's caring for a family, building a career, or both. So, if you're really determined to make a comeback as Eileen Ford was, it can work wonders for you, too.

It Costs Nothing To Try It

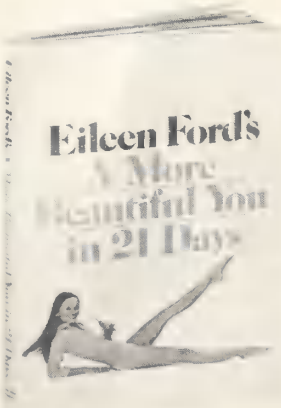
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Burlington House is a villa in Capri.



In the bedroom: cozy chair (Burlington House). Shag-plush carpet (Live-it-Up by Burlington House). Pampered cat (genuine Italian Alley).



The main room of the Villa is (almost) as spectacular as the view. For the floor, umpteen square yards of Italian sunshine (Burlington House Carpet). Banquettes are upholstered in a crisp Burlington House Fabric. To soften all that stark beauty: cream-color draperies to filter the dazzling sunlight.



Guestroom is a hodgepodge of purples, including textured shag Burlington House Carpet. Anyone can put Vera's Burlington sheets on a bed. Why not frame one of her masterpieces for a bedroom wall?



You've decided to carpet your villa, or your farmhouse, with elegant gold carpet. Fine. You choose Burlington House Live-it-Up. Great. At doorway where carpeting ends, skip the traditional binding and paint fancy fake tassels. If you can't tackle tassels, how about fringe?



Italian lamp is from the award-winning collection by Artemide. (The light doesn't glare, it glows.) Behind the lamp, a closer look at the Burlington House draperies that festoon the room. Capri knick-knacks: shells, flowers.

If your villa in Capri is a farmhouse in Kansas, you and Burlington can make it beautiful.

Burlington House all through the house.

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insight

Orchid books appear with the frequency of rose books —which seems to be too often for the writers to reveal anything really new. **The Strange and Beautiful World of Orchids** (Van Nostrand Reinhold, $20) is an exception. Dr. Friedrich Ebel, the author, is curator of the Botanical Gardens of the Martin Luther University, Halle, Germany. Otfried Birnbaum, the photographer, is director of the department of photography at the same university. The book has truly breath-taking illustrations and accompanying each of the 70 full-page color portraits of orchids, selected from the 18,000 members of the family, is a facing page of descriptive text. Not a dry, unrelated caption, but a warm account of the orchid and how it fits into the fascinating family of orchids.

Another treasure is **Flowers of the World** by Frances Perry, published in collaboration with the Royal Horticultural Society (Crown, $22.50). It has over 800 paintings in full color by Leslie Greenwood, who drew every last one from a living specimen. The details and colors are absolutely faithful. Ms. Perry is qualified to write both a scholarly and a dirt-gardener's text, which she has done in this volume. All plants are grouped in families so that you can immediately grasp common characteristics. As an overview of the cultivated flowers in the world, this is superb.—ELVIN McDONALD

new



Curves ahead—*in this stackable shelf system from Moreddi. The curved shelves stack up vertically to form an étagère; long shelves (27½ inches) fit in to extend horizontally (above). Filler units separate shelves for more space between. Curved and horizontal units both have sides 10½ inches high, are 9¼ inches deep, $25 each; filler units—five-inch size, $4; 10¼-inch size, $6.70. Units available in white, orange, coffee-brown.*



PAUL JACOBSEN

(Continued)


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IN MARCH

INDIVIDUALITY —USA

–how America lives with trend and tradition

- **IN SOUTHERN CALIFORNIA**
  Remodeling and redecorating create the charming paradox of country living in the city . . .
- **IN NEW YORK CITY**
  One man's version of the rage for collecting, housed in a three-story brownstone that proves that things are seldom what they seem. The heirloom look (at first glance) is composed of reworked bits and pieces from flea markets and demolished houses . . . the actor/owner explains his passion for collecting . . .
- **IN SALEM, N.Y.**
  In the peaceful countryside, the startling impact of an architect's own home that incorporates, among other features, a canopy of Plexiglas . . .
- **IN AMENIA, N.Y.**
  A splendid example of the popularity of rescuing old structures for today's living. Parts from five barns went into this brand-new home . . .
- **IN AUSTIN, TEXAS**
  A one-of-a-kind vaulted crown of concrete that's called an "organic" house . . .
- **IN PRINCETON, N.J.**
  In a sylvan setting, a sedate stone Colonial-appearing house is all façade: Open the door and the interior bursts with brilliant color and the pleasing oddity of shape in supergraphics . . .

More mix of tradition and trend in table settings: the "country look," the "romantic" and the "contemporary crafty" . . . a sampling of fine traditional furniture . . . thoughts on furniture from "Pilgrim to Plastic" . . . regional recipes . . . the pop art of making your own wine . . .

All this plus a special section on gardening timed perfectly for your spring planning.

HOUSE BEAUTIFUL
March issue
is alive with the best of America

At your newsstand February 20

insight



Four drawers *in a cube—Moreddi's new style for storage. The pure lines and simple styling of this handsome chest make it a perfect piece for any room and many uses. Unit measures 17¼ by 17¼ by 16 inches high and is available in a choice of color combinations: all white, white with blue top and drawers, white with orange, white with red. Price with casters, as shown here, $85.*



It's a wall unit *or it's a desk. Folding wall desk from Moreddi unfolds in three sections. Two pockets for magazines are usable whether desk is up or down. When down, it has recessed wells for pencils and a cork bulletin board. Up, unit measures 19¾ by 39 by 3 inches deep; down, it is 19¾ by 39 by 39 inches high. Of molded plastic with acrylic laminate (as are the other items shown), it comes in a choice of red or white; $100.—MARY BOWDEN*

PAUL JACOBSEN

books

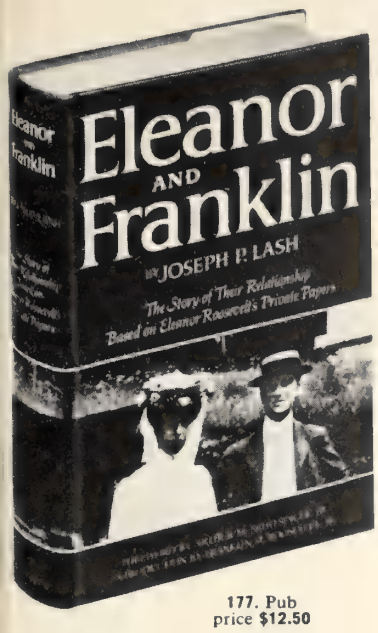
■ The title tells it in **The Complete Printmaker** by John Ross and Clare Romano (The Free Press, $20). For the beginning or seasoned printmaker, this is a treasure, illustrated with the master's works, for almost any conceivable printing you would want to do—relief, intaglio, silkscreen, lithography or photographic techniques. In addition, the book contains useful advice on how to correct a woodblock you botched up, as well as information on care, dealers, setting up a workshop and projects for the children. The source list of materials is huge.

The Hudson River and its Painters by John K. Howat (Viking, $25)—a proud look at one of our American art heritages.

Is it Genuine? A Guide to the Identification of Eighteenth-Century English Furniture by W. Crawley (Hart, $20)—and you thought your antiques were real.

David Hicks on Home Decoration by (*Continued on page 34*)

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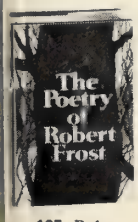
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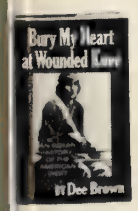
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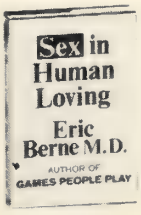
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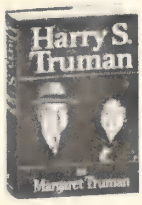
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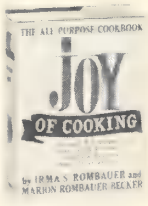
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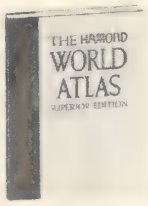
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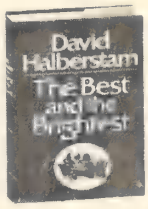
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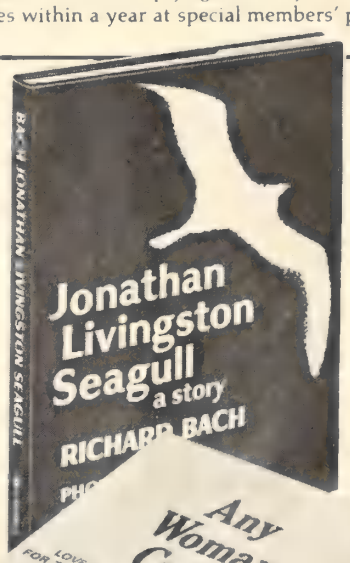
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insight

David Hicks (World, $15)—all pictures, dramatically presented.
The Complete Book of Ceramic Art by Polly Rothenberg (Crown, $8.95)—good for the earth-loving neophyte potter.
Doll Making: A Creative Approach by Jean Ray Laury (Van Nostrand Reinhold, $9.95)—unusual, imaginative, unsappy.
1,2,3,4,5,6: How to Understand and Enjoy the Years that Count by Patricia Coffin, photographed by James Hansen (Macmillan; hardcover, $8.95; paperback, $4.95)—an appreciation of the young and their behavior, illustrated with the author's daughter, photographed in age one-to-six poses.
Le Corbusier by Robert Furneaux Jordan (Lawrence Hill & Co., $10)—good black-and-white photographs of the great architect's work; rather dull reading but the facts are there.
We CARE Cookbook by Robert D. Reed and Kathy S. Reed, (published by R and E Research Associates for the benefit and with the approval of CARE, paperback, $3: write CARE cookbook, 18581 McFarland Ave., Saratoga, Calif. 95070)—for each copy sold, CARE will receive enough to feed 300 children.—ANNE OGDEN

entertaining

It was a relaxed, informal evening. The conversation ranged from politics to study programs to housing problems to adjustments to new countries. All this in English, hesitant English, French and broken French. It was an international evening (*shown below*) at the home of a New Yorker

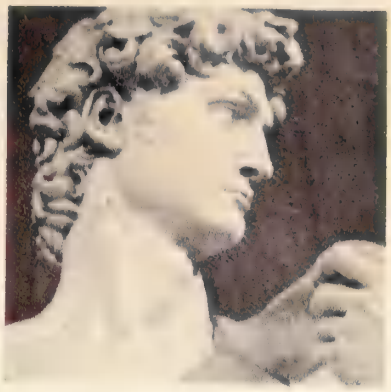


EUGENE COOK

participating in the Host Family Program of the Institute of International Education (IIE). The visiting guests of honor were European students studying in the United States.

Foreign students enrolled in American universities often have a tough go of it. They sometimes know only their fellow students and may rarely get a glimpse of American life at home. As a result, their whole outlook on America might be formed by one university's atmosphere. For many international students, the Community Hospitality Services of the IIE provides a most personal view of home and cultural life in America.

The Institute is a private, nonprofit agency, founded in 1919 for educational and cultural exchange. It oversees exchange programs between the U.S. and foreign countries and administers fellowships and scholarships from many sources, allowing students from the U.S. and more than 110 foreign countries to study abroad. For foreign students under its auspices, the Institute arranges admission to U.S. universities and colleges, provides counseling, information, orientation programs—and much needed hospitality. Its Community Hospitality Services include many different aspects, slightly different in different cities, though most programs arrange for some sort of cultural and social events. (*Continued*)



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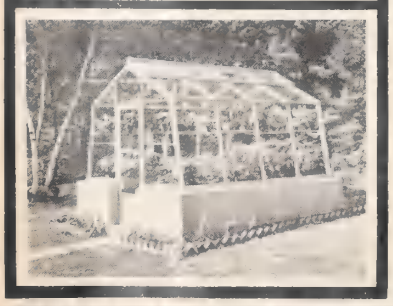
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insight

Through the Host Family Program, students are assigned to volunteers who entertain them at home—quiet dinners or large groups where students can meet Americans and hear new opinions. Houston, too, has a Host Family Program. And Atlanta, Chicago, Los Angeles and Denver have various sorts of arrangements to introduce foreign students to the United States. To learn more about the Institute, what it does and the cities where it is active, write the U.S. headquarters: The Institute of International Education, 809 United Nations Plaza, New York, N.Y.—ANNE OGDEN

it's legal

It happens! A home buyer turns up to take possession of a recently purchased home only to discover that the seller has walked off with such items as light fixtures, carpeting and other objects the buyer thought were included in the sale.

As the late William Bendix in the television program "Life of Riley" used to say, "What a revoltin' development this is."

Such embarrassing predicaments can usually be remedied in court, but why not play it safe? A careful review by buyer and seller before the sale can save the buyer money and assure worry-free transfer of home ownership.

If the seller has no intention of including the refrigerator, wall-to-wall carpeting and venetian blinds in the sale, he claims these items as personal property and not fixtures. This allows him to remove them from the home within a reasonable time. A fixture, however, brings an opposite result. It is considered as part and parcel of the home and transferable with the sale. The seller cannot remove them. They belong to the buyer.

The intentions of both parties and the nature of the articles are both important. Objects that are easily removed or detached from the home and reusable with other realty are considered the seller's personal property. Refrigerators and stoves often fit into this category. But there are gray areas. Wall-to-wall carpeting is cut to fit the house and cannot easily be removed. Yet, such carpeting is not built into the house. Personal or fixture? Take chandeliers. Lamps are usually considered personal furniture but the unique physical attachment that the chandelier requires makes it a fixture. The same holds true for wall-beds. From these examples you begin to get the idea that physical attachment is important to the law. It is.

But no matter what the physical characteristics of the property, legal action may easily be avoided if the buyer and seller spell out their intentions either in the deed of sale or under separate contract. They both can agree to make an item personal or a real fixture. Secret agreements or intentions, however, mean nothing. The courts will look for a written agreement. Without an agreement, the court will establish ownership as it sees the facts, including the relationship of the parties, whether the property in question is a fixture or a chattel.

Before buying property, be sure to consult with your attorney so that he is aware of everything you are buying both inside and outside the house.
—THOMAS M. SHEEHAN

address book

Converting an old barn to a new house appears to be almost as popular as collecting antique cars or building patios. Consistently, year after year, we get requests for barn renovation details and we've discovered there isn't a wealth of information. But there is some. Here, for all barn addicts, is a round-up of sources and companies to help you:

Beginning with the material, we have learned from Gus Linardakis of Authentic Weathered Barnsiding Co. at Walnut Cabinet Makers, 418 Third Ave., New York City 10016, that his operation covers the Eastern seaboard *(Continued)*

If Colgate is just a kid's cavity fighter, how come Amy Vanderbilt won't brush with anything else?



Fresh breath is just good manners. And who should know that better than Amy Vanderbilt. That's why her toothpaste is Colgate. At a party, or at home with friends, Colgate helps keep her breath fresh and well-mannered.

Sure, Colgate is a great cavity fighter. In fact, only your dentist can give teeth a better fluoride treatment than Colgate with MFP. But clinical test results show it freshens breath as long as a leading mouthwash. Colgate has powerful breath-freshening ingredients. And a clean, brisk taste that says they're really working.

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insight

and farther. He tells us that because of their dryness, tobacco barns take less time to age and they are particularly desirable because of their long boards. Clients have used Linardakis' siding for complete rooms in commercial establishments, as well as to fill in missing exterior material and beams for private residences. Sometimes completely dismantled barns are available. Wood may be purchased in several shades of gray or brown. Color has to do with placement of the barn on its site—its exposure to sun or shade, its nearness to the ground. Cost is from 75 cents to $1.25 a square foot. Samples of the wood may be ordered at a cost of $1 each.

A craftsman/carpenter who recently reassembled a dismantled barn in Ridgefield, Conn., for Linardakis will answer general questions about conversions. He is Asbjorn Kristiansen, Clayton Rd., Danbury, Conn. 06810. Or call (203) 744-4351.

Other sources of material include:

- Barns Inc., 428 Glenwild Ave., Bloomingdale, N.J. 07403—barnsiding, free literature.
- Decorator Beams, Black Point, Montgomery Rd., Neshanic Station, N.J. 08853—beams of new wood, hand-worked to look old; pamphlet free.
- Diamond K, 130 Buckland Rd., South Windsor, Conn. 06074—barnsiding, clapboards, wide plank flooring; color brochure free. A small prefabricated barn, gambrel roof, silo with spiral staircase will be ready early in 1973 to sell for around $15,000 including heat and appliances. It is most suitable for a vacation home.
- Gerald Jolin, 3535 Nese Road 1, Seabrook, Texas 77586—barnsiding, hand-hewn beams, hand-carved mantels, photographs on request.
- Mill Hollow Corp., 507 E. 87th St., New York City 10028—barnsiding, hand-hewn beams, complete barns delivered to homeowner's site, "before and after" photographs available.



ALAN BOMSER

As to techniques involved in converting barns, we know of some helpful books. While the first two do not deal specifically with barns, they do present methods of removing layers of years on old structures to get down to the bare bones. Excellent illustrations show how to rearrange and repad the skeleton. They are: *Old American Houses 1700-1850: How to Restore, Remodel and Reproduce Them* by Henry L. and Ottalie K. Williams (Bonanza Books, Division of Crown Pub., New York City, $2.98) and *The Restoration Manual* by Orin M. Bullock, Jr., A.I.A., (Silvermine Pub., Norwalk, Conn., $9.95).

These next three books are samplings of useful building principles: *The Higson Home-Builder's Guide* by James Higson (Nash Pub., Los Angeles, $10); *Remodeling Old Houses—without destroying their character* by George Stephen (Alfred A. Knopf, New York City; paperback, $3.95); *Dream House Encyclopedia* by Hubbard Cobb (Peter H. Wyden Pub , New York City, $12.50). All are very helpful.

For background and enjoyment we suggest two charming books by Eric Sloane, *American Barns and Covered Bridges* ($5.95) and *Age of Barns* ($15.95)—both from Funk and Wagnalls, New York City.

Some furnishings and personal experience were brought to you by House Beautiful in our past issues. Over the years we have featured many barn conversions and further research

at the local library or back-issues magazine store may prove fruitful. Below is our listing:

- May 1971—A barn with a spirit all its own; A far cry from hay and horses.
- January 1970—Yankee original—Irish imprint.
- July 1969—The mind-blowing barn.
- May 1968—A bright new world in a Greek Revival dairy barn; The late-blooming of a small New England barn.
- December 1967—The making of a manor house.
- February 1967—Carriage house converted.
- July 1966—The new youth of an old barn.
- September 1965—New life for an old barn.
- September 1964—A silk purse of a house from a sow's ear of a barn.
- July 1964—So you want to convert an old barn.
- September 1963—A barn gives you soaring space you can't afford to build today.

—JEAN BAKER

environment

Noise, more than other pollutants, inspires love-hate feelings. You can become unstrung by the urban cacophony of jackhammers and sirens and air compressors—and hate them. Or, if you are of a curious new breed, you can become the willing accomplice of ear-shattering contraptions such as the snowmobile, motorcycle or electric guitar—and love them. But it is the broad middle ground where we agonize about the noise dilemma and its effect on us.

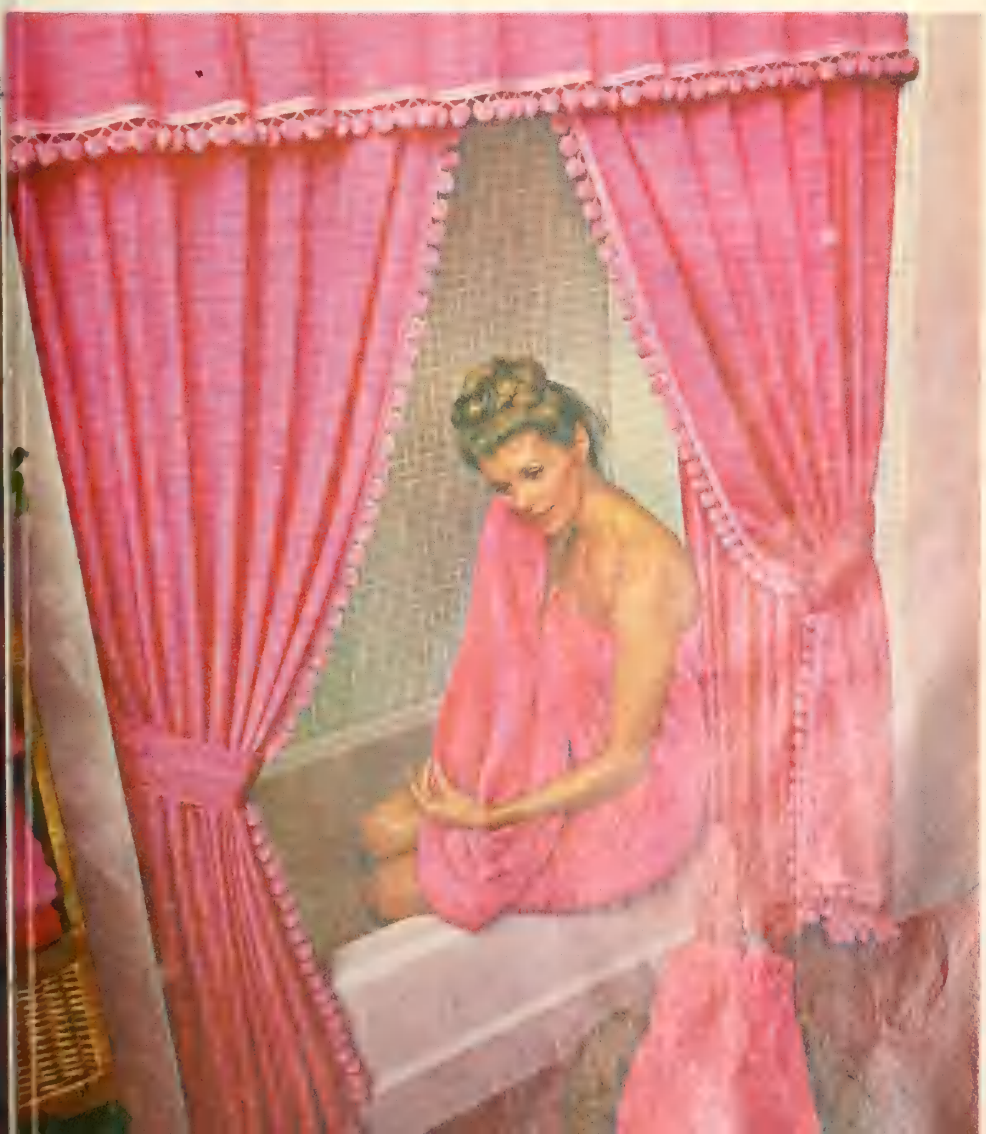
Suppose, for example, you have a youngster who is losing the struggle to learn new math because the teacher cannot compete with the noise of jets taking off and landing at a nearby airport. As a person who travels, you *like* jets. But as a parent? Just such a dilemma is implicit in a recent study by UCLA specialists in "aerocoustics." Armed with sound-level meters, they went to seven elementary and high schools near Los Angeles International Airport and measured the noise levels predominant in that area.

The results were nothing resembling the ideal learning environment. Compared with the 45 to 50 decibels range found in a quiet residential neighborhood, schoolyard noise readings went as high as 115 decibels, or the same level as an auto horn at a distance of *three feet*. In classrooms, the noise level hit a peak at one school of 96 decibels, or the same as a New York City subway station during rush hour.

This report could scarcely be more scathing. It cites the interruption of classroom activities by jet noise every two minutes. "The teachers and staff at these schools are forced to either shout at the children or lose the teaching time as the jets fly over. Their voices are strained and in some instances they have resorted to the use of bullhorns."

The children appear to have fared even worse. A school nurse reported evidence of hearing damage and school officials noted a "significantly greater" number of fights at these schools. "There are examples," claim the researchers, "of children having traumatic responses (fits) due to jet noise."

What's the good of a wild animal? Or a bird? The answer might be answered with still another question: What's the good of human beings? Not only is it true that no man is an island among fellow men but, ecologists say, if the human species is to make it, it had better make good use of other living creatures to survive in the same environmental boat. "Wild birds and animals often serve as a highly sensitive 'sensing device' which indicates where and how environmental contamination is reaching dangerous levels," says Professor Rolf Hartung of the University of Michigan School of Public Health. If the rhesus monkey had been extinct early in this century, Hartung believes, it is unlikely that we would have a polio vaccine today. Underscoring the fact that we cannot be sure of when a certain species may become very important in an "unanticipated way," this scientist believes wildlife is being damaged by three types of pollution: pesticides, oils and heavy metals. "Many of these contaminants are now reaching the (*Continued*)



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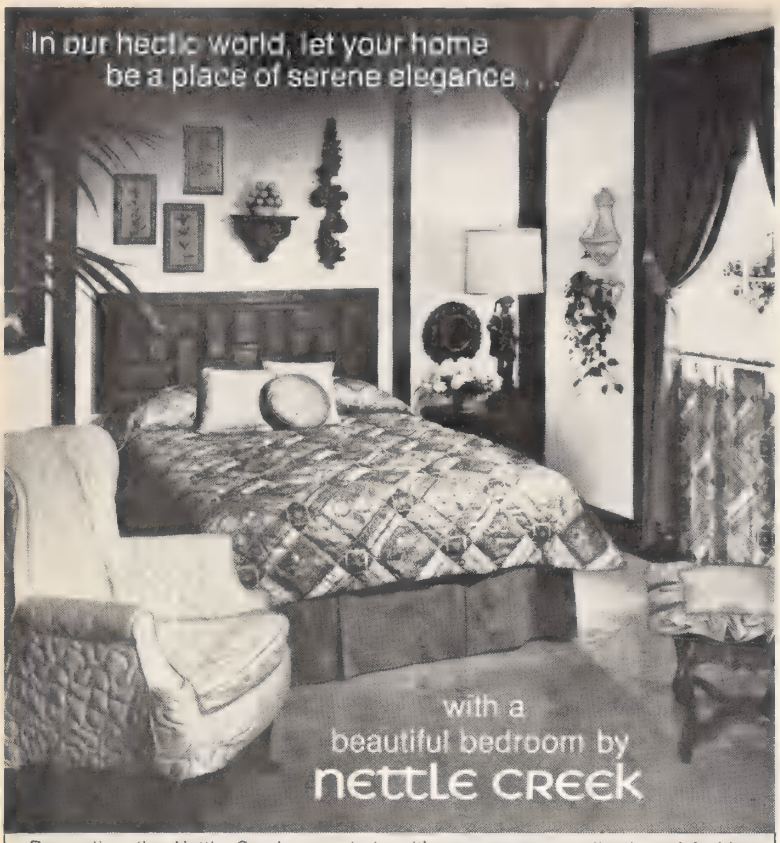
Now you can turn your bathroom into a showplace. Because these are more than plain shower curtains. These are Sears Antique Satin Shower Draperies!

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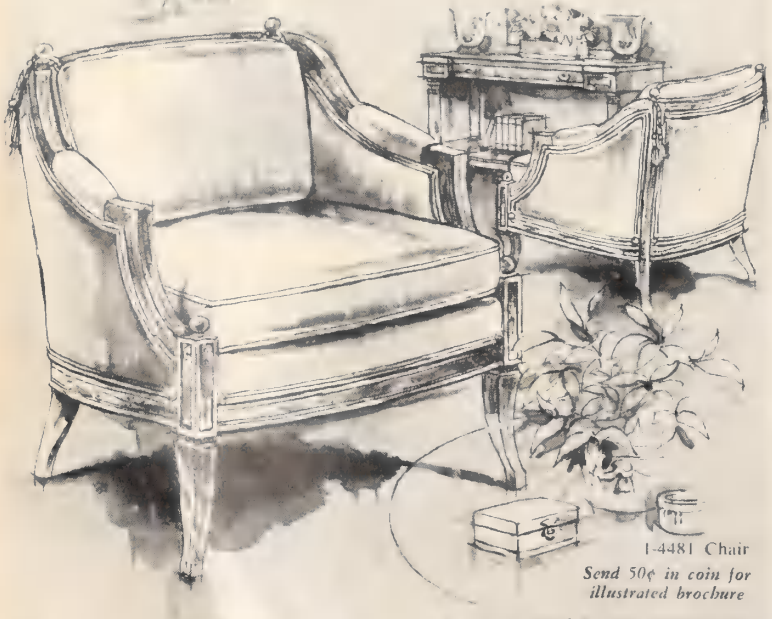
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insight

danger point," he warns. "The extermination of a number of wildlife species is becoming increasingly likely."

Let's hear it for Red Owl Stores, a chain of supermarkets in the Midwest that has let scholarly research be its guide. On hearing that polystyrene egg cartons consume "significantly more" nonrenewable fossil fuel in being made than pulp paper cartons do, Red Owl switched. Now, instead of an ecological egg in a nonecological nest, Red Owl will be true to both hen and man.—WILLIAM HOUSEMAN, Editor, The Environment Monthly.

art

Restorers are to oil paintings what doctors are to people. Few of us understand that even in the relative safety of private homes and museums, paintings can suffer. From the moment a painting is finished it begins to deteriorate. First, the painting absorbs oxygen from the air, increasing its weight. Then, as it begins to dry, it loses weight and shrinks. In addition, over the passing years variations in light, heat, humidity and, in the last 50 years, the ubiquitous pollutants in the air act on canvas, paint, glue, varnish; cause chemical and physical changes.

For example, age turns the "Mona Lisa" slightly green as her varnish darkens; a Raphael madonna begins to crack as she dries out. In a well-constructed painting these are not serious problems. A careful, skillful cleaning produces typically spectacular "before and after" results. But some paintings age less gracefully than others. A qualified restorer can treat them.

Historically, the restorer did just that—"restored" paintings. That is, he attempted to bring them back to something approximating their original condition. Today a new dimension has been added. He has become today's conservator, a specialist who emphasizes preventive as well as corrective care.

Working with an arsenal of highly sophisticated tools including X ray, infrared photography, binocular microscope and a variety of other instruments and techniques, the conservator can often detect problems before they become serious or even visible to the naked eye. Today's conservator is something of a cultural custodian, as well, who avoids, as much as possible, adulterating the original statement of the painter. As top-notch conservator-restorer Bernard Rabin, of Newark, N.J., explains, "It's better not to touch a painting. Each time you touch it, it dies a little. But, like an operation, sometimes it's necessary."

Recognizing a good restorer is difficult for the layman. Skill will vary with the talent and experience of the individual practitioner. Certainly, though, the restorer's general approach to his profession will provide some clues. If he examines your painting, takes its history (age, artist, origin, etc.), diagnoses the complaint and suggests possible methods of treatment, you're on the right track. Ask for a report on its condition, proposed treatment, estimated costs and estimated time to complete. If he balks, it's wise to look elsewhere.

Once you have decided to proceed, a good restorer will make a detailed record of the treatment, including photographs. The best work available today even takes the future into account: It will be permanent but reversible. Obviously, this kind of service doesn't come cheap, but the costs are commensurate with the effort involved in protecting both the emotional and financial investment your painting represents.

It would be nice to be able to say that you can find a reputable restorer just by checking the yellow pages of your phone book but, remarkably, this painstaking profession that combines the skills of diagnostician, detective, craftsman, chemist, physicist, art historian, painter and counselor is neither licensed nor regulated. There are no controls, no traditional courses of study and no accepted standards of practice. Almost anyone can hang out a shingle and begin to practice. Consequently, practitioners come in widely varied levels of sophistication and skill from the man at the corner frameshop who will clean your painting—and frequently ruin it—to the conservator who can do transfers—an enormously difficult and complicated process by which a

painting is actually removed from its deteriorating original canvas or wall support and relocated on a new one.

The smartest way to find a good restorer is to get leads from the experts. The best place to start looking is the biggest and finest nearby museum. Since few of America's approximately 6,000 museums have their own staff conservator-restorer, they must use reputable local restorers to maintain their own collections. While making it perfectly clear that it does not constitute an endorsement or recommendation of any kind, the curators will frequently be willing to give you a few names as a courtesy.

Other possible sources of information:

Prof. Sheldon Keck, Art Conservation Training Program, State University College at Oneonta, Cooperstown, N.Y. 13326; **Lawrence J. Majewski,** Conservation Center, New York University, 1 E. 78th St., New York, N.Y. 10021; **R. D. Buck,** Intermuseum Conservation Association, Allen Art Bldg., Oberlin, Ohio 44074; **B. B. Johnson,** Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, Calif. 90036; **Mrs. Mary Todd Glaser,** Secy., International Institute for Conservation of Historic and Artistic Works, 73 E. Linden Ave., Englewood, N.J. 07631; and the **American Association of Museums,** 2233 Wisconsin Ave. N.W., Washington, D.C. 20007.

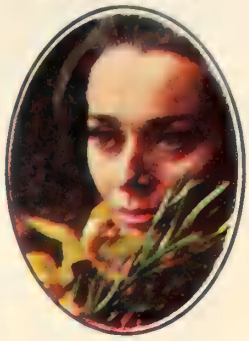
Clearly, however, the primary responsibility for the tender loving care needed to help valuable paintings survive lies with you, the owner. According to the experts, good, simple precautionary care includes the following: **1.** Hang paintings carefully in a location where they are not likely to be accidentally damaged. **2.** Don't touch them—even the slightest fingermark can be damaging. **3.** Don't move them unnecessarily. **4.** Maintain stable temperatures where paintings hang. **5.** Keep humidity at 40% to 50%. (The optimum humidity for people as well.) **6.** Brush them very lightly about every six months with a wide soft sable brush to remove dust. (Never, never use a rag, which can snag and damage.) **7.** Occasionally inspect the hooks and wires by which your paintings hang for signs of loosening. **8.** Every few months inspect paintings carefully for any change, however small. **9.** Keep your painting away from direct sunlight. With intelligent care—and a little luck—you may never need anything more elaborate than a relining or cleaning.—CLAIRE OLITA CRAWFORD

etc...etc...etc...

Automobility: Of the 63.7 million families in this country, 82% own cars, 20% two or more cars . . . Du Pont, surveying the popularity of car colors, puts yellow-green way out ahead, followed by medium blue and copper-bronze . . . in Australia, a sharp drop in fatal motor accidents is attributed to the laws requiring seat belts in all motor vehicles and the $20 fine imposed if you're caught not buckled up . . . in Mexico's Guadalajara, advertising space on the back of buses is practically pre-empted by funeral establishments, providing a sobering thought in the midst of traffic . . . greatest danger in present-day mobility is a sense of rootlessness, according to Vance Packard in *A Nation of Strangers* (David McKay, $7.95) . . . of 200 million Americans, 40 million change their address once a year, more than one third crossing state or county lines, and the average American moves 14 times in his life . . . hence, says Mr. Packard, "The phrase 'home town' may well fade from our language in this century." . . . Allied Van Lines, who move people and their belongings all over the map, defines a "magnet" state as one in which more people move in than move out . . . Vermont has been the leading "magnet" for three years, followed by Arizona, Florida, New Hampshire, Arkansas, Colorado and South Carolina.

• • • ***Handy words to show off with . . . logorrhea, meaning excessive, often incoherent talkativeness . . . temerarious, meaning unreasonably venturous or reckless . . . synaesthesia, meaning confusion of the senses, as when you feel something here, but the stimulus is actually over there.***—MARION GOUGH ■

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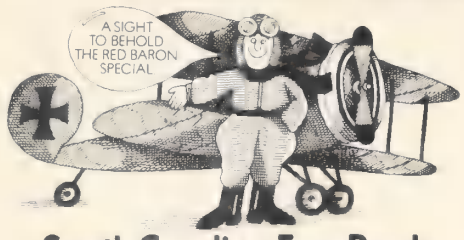
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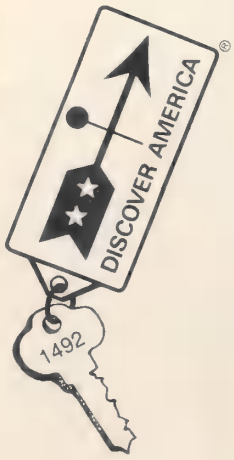
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A house was built

—and still the marriage survives

By BEVERLY BUSH SMITH □ "So you're going to build a house!" exclaimed an acquaintance who'd recently built his own house. "Well, I hope," he paused and formed each word very deliberately, "that you have a *very good marriage*!"

I was startled. I'd never questioned either our marriage or the effect building a house might have on it. Of course, there would be differences of opinion as we planned and executed our California mountaintop home, but . . .

He shrugged. "I thought for awhile we might not be together to live in our house by the time it was finished."

I questioned others who had built their houses, and one wife suggested, "If He and She differ a lot in their ideas about a home, they'd be far better finding a ready-built house."

An architect said there is almost always a "division of labor" in planning the house. The man usually is concerned with general planning, location on the site, orientation toward the sun, exterior appearance and character, whereas the woman is interested in interior details, built-ins and finishing touches. Finances are usually the masculine domain, he said.

We were soon to find that building a house does indeed reveal the stuff of which marriage partners are made. It can bring to light traits that have laid hidden, dormant or untried for five, 10, 20 years—or more. Such traits as impatience, perfectionism, indefatigability, impetuousness, a lack (or abundance) of ability to visualize, an eye for detail, stubbornness, the tendency to retreat (and pout) rather than to fight, the ability to handle people or make decisions, problems concerning suspiciousness vs. overtrust.

For it is one thing for a couple to walk into a completed house and say they like it or don't like it or agree, "It has possibilities." But to bring forth from a sketch pad and a list of must-have's and if-we-can's a house that truly belongs to you and to its site—*that* is a house of a different color.

So I'm happy to report that not only are Bob and I still together, but the building of our house was one of the most satisfying phases of our marriage. We both learned new and, in most cases, exciting things about one another and confirmed what we'd always basically believed—that though we are very different people, we do seem to complement one another rather nicely.

Actually, the tests of our marriage were minor ones. We had little dissension during the planning stages. Rather, it was a delightful time of interplaying ideas. Bob presented me with a basic floor plan, and I began "playing" with it.

I had wanted a "children's wing" but ultimately came to agree with Bob that for the site and for resale values, it would be best to abandon the idea. Still, he was not satisfied with my "sacrifice" until he added extra wall insulation and a solid core door to the master bedroom, so we could have our little oasis even though the children's bedrooms were situated just down the hall from ours.

Or I'd say, "I wish there was a way to give the children an outside entrance to their bath, but I don't want an extra door on the entry side of the house." And Bob would come up with a plan that permitted an outside bathroom entry situated on the side of the house.

The children, too, had a few very definite ideas:

"A place to keep my snake collection," was David's primary concern.

"A smooth playroom floor for 'Ft. Apache'," requested Bryan.

"A closet with lots of shelves," David specified.

And finally, "Could my room be where I'll hear the wind in the pine tree?" Bryan asked.

We talked to a number of builders and architects and ultimately chose a builder who would work on the plan with us. We then submitted these plans to Chicago architect Bill Tippens, whose work we admired, for his additions, subtractions and revisions.

Bob evolved the basic floor plan, and then he, the builder and I refined it over a drawing board at our dining room table.

It seemed a workable plan, but something bothered me. I awoke the next morning, knowing exactly what it was. If we reversed the plan, so the kitchen was at the east rather than the west, we could have sunrise with our morning coffee and moonrise with winter dinners.

We elected to build a long house, the better to take in the view. Since it was possible to give the breakfast area, dining room, living room and master bedroom all ocean views, we did

it—bringing the living room forward so that it looked along the coast both to east and west as well as south, to the ocean.

We also wanted plenty of glass on the side facing the mountain, which is beautiful in its own way. It was my idea to have large glass panels on either side of the double doors. Bob then suggested planters on either side of the recessed entry. And our builder sketched a "flow-through" planter that would continue through the glass panels to the inside.

Thus the three of us evolved an entry that is as beautiful by day as it is dramatic by night. This is the sort of cooperation that proved so satisfying, both in the planning and finishing. And at last came the day we laid the house out with tapes and stakes—then relaid it, finding that if we came just a few feet forward, the view would be far better.

Then, one blustery fall morning, we stood and watched the trencher etch the outline of the foundation. Oh, beautiful day! ***Each visit*** to the site became one of huge excitement. I remember particularly when the framework rose, and the fireplace and chimney, a masterwork by a Mexican craftsman who carefully picked each piece of the textury driftwood stone as though he were creating a mosaic. That weekend, Bob and I stood in a howling wind and shouted in unison, "That's the fireplace I've always wanted!"

The crises were to arise over picky things. My kitchen, meant to be "off-white with the tiniest hint of yellow" emerged unripe lemon, and the "warm brown with a little red and not too dark" cabinets turned the color of seasick driftwood.

"I can't seem to communicate with those painters," I mourned. "And I can't visualize a color from a one-inch-square sample." We had the cabinets redone, and I decided to live with the lemon kitchen, which I came to love.

By Christmas, my head was swimming with decisions: Door knobs or door handles? Satin brass or wrought iron? Dark or light tile? And the day I went to pick out light fixtures, I came home, head swimming, far, far over our allowance.

We were blessed, fortunately, with a totally unflappable builder. Each weekend, we'd take an inspection tour of the house and on the following Monday I would call with my list.

"Jim, the door in the boys' bathroom swings over the light switch. Can we hang the door on the other side? There's a nick in the counter top in the guest bath. And the plans call for a stainless sink, you remember?"

And Jim would say, "Yes. O.K. Right."

There were many times I *knew* we'd made terrible mistakes. The hallway was so long I'd need roller skates. We'd agreed that because the furniture arrangement should be oriented to the view *and* the fireplace, the fireplace should be on the ocean side of the room, with glass on either side. Still, I wondered sometimes if we'd been very wrong to interrupt the ocean view in this manner.

I talked to five vinyl men and six carpeting companies before making decisions. Building a house is a very time-consuming matter, and frequently one or the other of us was making an emergency run the 30 miles to the house during the week.

Then, when the house looked so very finished from the outside, there were the frustrating delays and seemingly unending task of finishing on the inside. But it was complete just when we (not the builder) had predicted, and moving in was one of the most satisfying experiences of our marriage.

The only flaw in that day was the furnace, which refused to work. But we ate our first dinner around a blazing fire in the fireplace, blessed with one of those crystal-clear nights when the lights shine all around the bay, up and down Palos Verdes hills, to the lighthouse at their tip. I sat and watched these lights twinkling, felt the warmth of the fire and the family and knew that it had indeed been worth the effort.

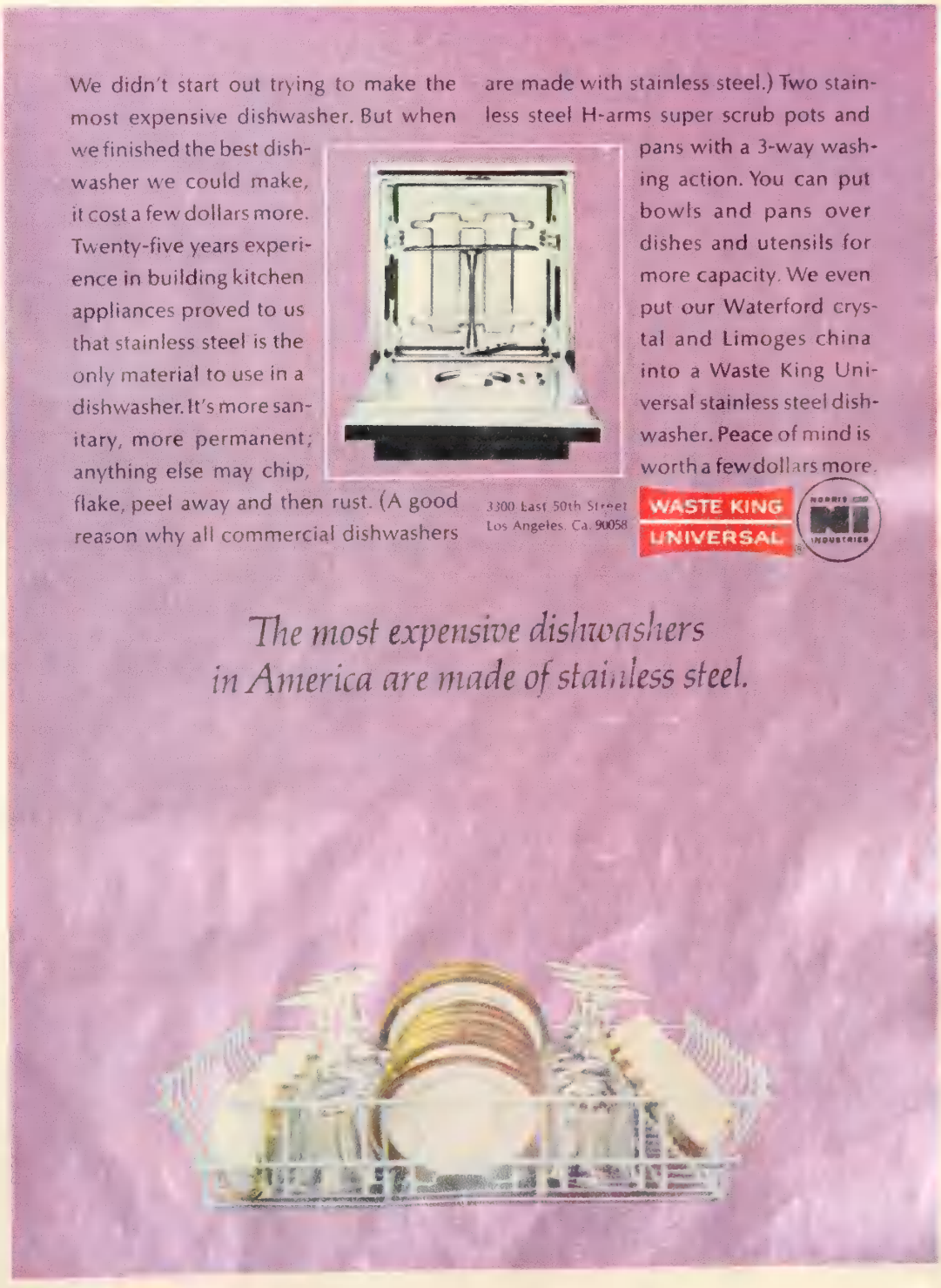
A few days later, as we hiked down from the hills, Bob and I paused on a lot near ours, then occupied by a water tank that would be moved up in the hills within a year or so.

"We should buy it and build another house," Bob declared.

"What's the matter with the one we just built?" I asked.

"Nothing," he replied, eyes twinkling. "It just seems a shame not to capitalize on all that we've learned—about the house and about each other."

"True," I said slowly. "But next time, you're the one who has to argue with the painter!" ■



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The dawdlers

—they're known by the excuses they give

By BRUCE DAVID COLEN □ There is one dilemma that not even the best organized, most diplomatic hostess seems able to resolve—what to do about dinner guests who are more than "politely late" with impolite regularity. Do you hold the roast along with your temper? Or, are the other guests fed and the door mat turned over as a place setting for the tardy?

The perpetually late come in all sizes and colors, although blushing pink is not one of them. They can be categorized by their flagrant excuses:

1) The Locomotion Dodge—or the car broke down. Equally unimaginative variations on this theme include: "Couldn't get a cab," "the traffic was horrible" or even, "Peter got a speeding ticket."

2) Putting The Blame on Mabel—or the baby sitter was late. If the guilty party used this artifice last time, you may count on certain embellishments, such as, "When the baby sitter *finally* arrived, she wouldn't stay until we got the TV repairman over." Nor must we forget the long-distance line: "Charlie's mother called from Texas just as we were leaving and you know what she's like."

3) I'm Positive You Said 8:30, Darling. Alternate methods of blaming the hostess include: "We've been driving around for hours. You gave us the wrong address" and "Wanted to call and say we'd be a trifle late but you've an unlisted number." Should you be in the book, then the culprit is bound to claim that your line was constantly busy or your child forgot to relay the message or you have a bad answering service.

These last ones, of course, are the devilish professionals at playing the game of Last-To-Arrive. Their excuses, finely wrought psychological daggers, are perfectly placed to turn a furious hostess into a sodden ball of apologies. Top spot on the 10 most unwanted list must go to the guest who swoops in when the last canapé has curled up to sleep among the parsley and asks in wide-eyed amazement, "Why, are we late?"

Over the years, I have asked various friends how they deal with these party wreckers. The antidotes are many, the cures few. One woman whose husband is a comedy writer followed his advice and started seating the inexcusably late at a kiddies' table within frowning distance of their more punctual brethren. But the plot did not work out the way it was supposed to. The ostracized had such fun being outsiders that they made a point of arriving together at the next party and waiting in the car until they were sure they had forfeited all rights to being seated with the grownups.

Less drastic measures, such as telling the habitually tardy that they are expected at seven when everyone else has been told eight, have a similarly annoying way of backfiring.

A most enterprising friend and superb hostess in St. Louis, Gertrude Bernoudy, claims wonderful results by busing guests to her dinner parties. So far, none of her friends have questioned the constitutionality of this arrangement.

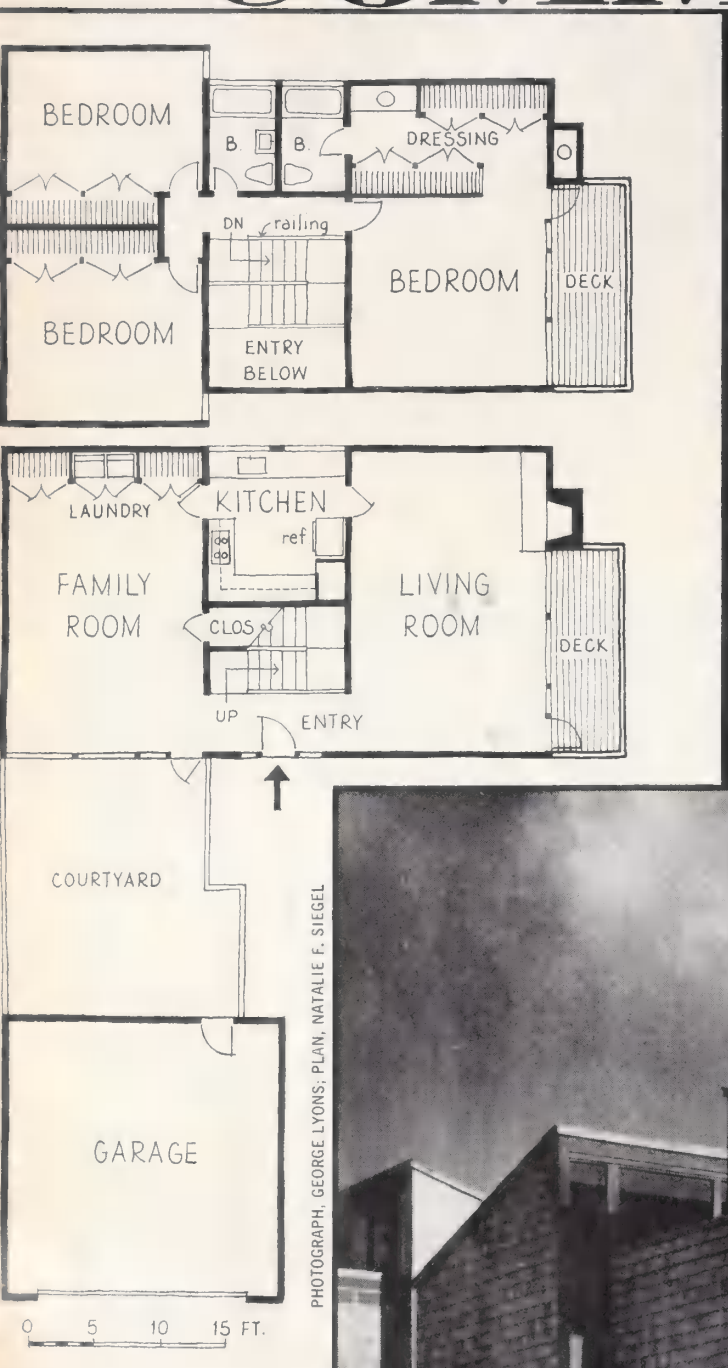
Such brilliant strategems inspire one to think of equally foolproof methods. My best to date has certain geographical and economic limitations. It is called the Jet Set Switch, i.e.: A partygiver on the East Coast who invites only West Coasters for dinner has a three-hour time difference to protect her soufflé. Allowing one hour for travel from the airport and two hours for deliberate stalling, her guests will still arrive at the appointed hour.

There is an obvious way of stopping all this nonsense, but to do so, women would have to give up one of their most cherished wiles. Absence may make a room full of hearts grow fonder but it also has a way of making empty stomachs growl. I often wonder if Eve was late for her bite of the apple. Probably, for there is a quirk in that tantalizing feminine psyche that correlates being on time with being less desirable. Yet who is the first to rage when a couple is past due? The hostess, of course. She who was "politely late" the evening before.

I hasten to add that the only reason men are usually on time for dinner is an inordinate preoccupation with their stomachs.



HB COMMENDS



By JOHN H. INGERSOLL □ Californians are about as conservative on the subject of housing as people in Illinois or Georgia or Maine. That this house is contemporary, then, does not make it automatically salable to all Californians.

Yet, when this California subdivision opened not too long ago, these contemporary houses sold so quickly that the builder was forced to suspend sales until his production caught up. Why? Because buyers were swayed by more than the house value. They were impressed by the builder's care for preserving the natural surroundings and by the handsome way these homes are sited. The place is Del Mar, Calif. The houses are in a small, very well-planned community, in which clusters of dwellings are separated by common greens. The land has been disturbed during construction as little as possible. The terrain was rugged in the beginning. It still is. There were many eucalyptus and native shrubs at the start of the project. Nearly all are still there. Each house is sited to provide an unobstructed view of the Pacific Ocean, not more than half a mile down a slope from the subdivision boundary. Herbert B. Turner of Del Mar is the builder and the designer who conceived and carried out the plan and built the houses.

The "shed" style of roof has been used to good advantage. In each cluster, the houses are actually quite close together, as you can see above. The house in the foreground is very near the home behind it. But allying the shed effect with clerestory windows makes the bedrooms private while bringing in more than enough daylight. No window faces directly into a neighbor's window. Cedar shingles on the side walls tie houses, exterior decks and landscape together. Each house has over 2,100 square feet of living space and is around $56,000—including lot, courtyard, garage and a share of common land.

PHOTOGRAPH, GEORGE LYONS; PLAN, NATALIE F. SIEGEL



To help orient you to the plan (top), the courtyard wall alongside the main entry in the photograph is immediately above these words. The garage is outside of camera range. This plan is a simple one—utility core in the center; living spaces on either side. It's a comfortable plan to live in—as well as a highly efficient design to build.

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color it classic

USE ANY COLOR YOU LOVE... IT'S THE COMBINATION, NOT THE COLORS, THAT CREATES THE DECORATOR LOOK

Never a man to be afraid of color, Interior Designer Bill Thames chromed this dining room in the truest shades of all. It's an inviting mix of scrubbed yellow and deep blue with carnival red, a tricolor scheme as vibrant and as handsome as the china that inspired it.





accents bring a room alive

A SNAP OF CORAL PLUS WHITE ...A FRESH LILT FOR TRADITIONAL

Editor LESTER GRUNDY □ **Picture a stately Georgian dwelling surrounded by vast lawns, dotted with great boxwood and endless fences. This is the setting, in Middleburg, Va., for Mr. and Mrs. George Tanner, people on the move who live part of the year in this house that's country classic in color and tempo.**

THE DRAWING ROOM, **seen here, is of noble proportions, with fine architectural detailing. Windows on three sides afford long views of the countryside beyond its pale-paneled walls. To make an overlarge room more inviting, Designer George Clarkson carefully scaled colorings, prints and furniture in a scheme of cool white lavishly accented by a coral red-and-white floral chintz.**

THIS IS ROMANTIC **mixing at its best—connoisseur English and French furniture with the easy comfort of contemporary lounge pieces. For conversations, the room is broken into two areas: the fireplace grouping (*left*) and an equally pleasing arrangement that focuses on a large round mahogany rent table placed at the far end of the room (*right and below left*).**

NEXT TO COLOR, **accessories are the news here. Baskets of trees, ferns and plants; overscaled flower arrangements; Chinese porcelains; modern Plexiglas lamps and rattan taborets. Personal signatures are young and fresh, such as the unexpected cow on the table at right. The simplest of chintz curtains hang from wooden rings on poles. The result is a room of no fuss, but very comfortable and very real, drawn together with simple colors repeated. It is, above all, a classic—both easy to visit, easy to live with.**

PHOTOGRAPHS, GRAFF/GARCIA; FOR DETAILS, SEE PRODUCT INFORMATION



it's how it's used that makes a classic new

THE IMPACT OF RED, WHITE AND BLUE - AND AS COUNTERPOINT, A SUPER PAISLEY



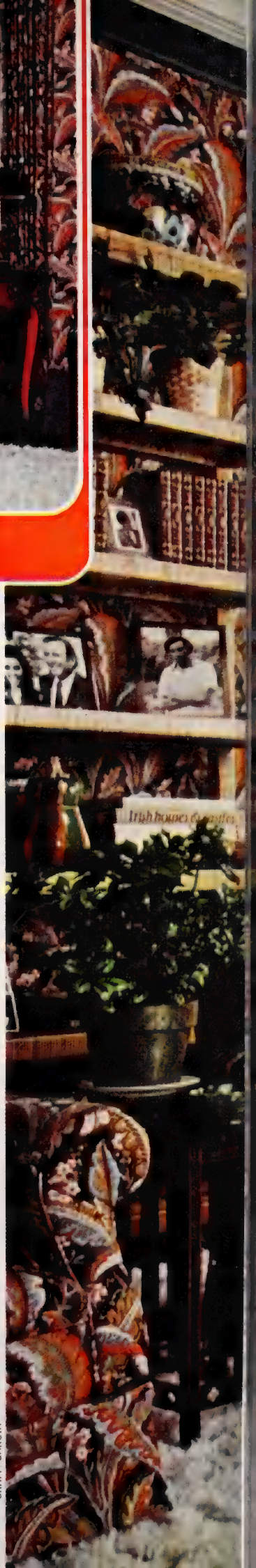




FOR THEIR NEW Park Avenue apartment, young New Yorkers Mr. and Mrs. James Hammond opted for a combination of looks, all based on color impact. In the dramatic living room (*left and on the cover*), Designer Georg Andersen of Ellen L. McCluskey Associates based his scheme on classic red, white and blue: an outgoing splash of crisp plaids, deep blue walls, bold modern paintings—and chairs from Grandmother's house, freshly recovered. Lots of white is used: discreet flecks accenting the deep blue rug, a pair of white niches housing a choice collection of Chinese bibelots, an utterly stark white bolection molding mantelpiece, set with mirror.

BEMIRRORED AND TENTED. the adjoining dining room (*below left*) is a spectacular burst of blue-and-white stripes above a checkerboard floor. A ceiling-high screen shields the pantry door. Four tables replace the conventional one and more of Grandmother's chairs appear, this time cushioned in blue and lacquered white.

AN AT-HOME STUDY retreat (*above and right*) is calmly collected. Everything is super-paisley, a fabric pattern that, used everywhere, establishes a restful background behind the accenting reds. It's a room planned for comfort, with ample bookcases, a built-in music system and bar closet (*not shown*), a desk for note-writing and a tree-trunk table good for games.



GRAFF/GARCIA



color: tastes may change, but the basic rules do not

SELF-EXPRESSION REQUIRES THAT YOU KNOW WHAT YOU'RE DOING... DISCIPLINE IS THE KEY

By MARION GOUGH ☐ The term "color scheme" has sort of floated out of use—possibly because it sounds so cut and dried, so restrictive and limiting, in a time when even the most conservative of us find things more interesting when we upset the applecart a little and tickle the eye with the fillip of the unexpected. This is the day of the do-your-own-personalized-thing doctrine, which House Beautiful heartily endorses. But if this philosophy has one pitfall, it is that it can easily be misinterpreted to mean "anything goes." Sad to say, anything doesn't go.

To do your own thing so that you can live comfortably with your self-expression requires that you know what you're doing. There is still nothing simple about putting together a room that satisfies eye, psyche and practical living needs. Some sort of discipline is of the essence. And discipline is never more essential than when you're dealing with the bewildering, fascinating business of color, because it is the coloration of a room that creates its major impact. It's also the most complex component.

Color is a physiological quantity—an effect on the eye. The color you see is light reflected from whatever you're looking at. Change the quality of the light and the color looks different. Rose-pink may become salmon, or purple turn to brown, or blue to green. With today's sophisticated variety of artificial light—incandescent and fluorescent in many tints, systems for uplighting, downlighting, washing walls with light, dimmer systems that invite you to vary the intensity of light, spotlights, you name it—you can manipulate color in a myriad ways. That's why, when you buy fabric, wallcoverings, carpets, paint or any other colorful wherewithal for a room, it is smart to choose them under approximately the same kind of light they will be used in.

The psychological effect of color—its mysterious power to influence emotion and translate what the eye sees into feeling—is something else again. Nobody can say why color is so personal an expression of individual choice, what triggers the predilection for the "favorite colors" each of us opts for, why one man's puce is another man's saffron. But, beyond any doubt, it is universally true that certain colors on one end of the spectrum—red. orange, yellow—seem to come closer to us, "advance," pull in space around us, envelop us in a feeling of warmth; whereas colors on the other end of the rainbow arc—green, blue, violet—seem to move away from us, to "recede," to push out space and surround us with a sense of coolness. It is also true that dark colors suggest enclosure, while light-toned colors have the effect of opening up space, making rooms seem larger. Almost everybody knows about these phenomena of color because they have been recognized over the ages of human experience. Give them heed and you have some valuable tricks up your sleeve for making rooms seem larger, smaller, warmer or cooler without benefit of carpenter or building contractor.

There's another color phenomenon that has to do with the effect of hue, tint and shade on the human psyche. It is a fact, time-proven, that successful rooms—rooms that "feel" right as well as look right—are the result of color put together in certain ways that the eye and spirit react to with the greatest pleasure. Tastes in color and combinations of color are continually changing, but the principles of using color effectively remain classic. That's what we're talking about here and attempting to analyze in these 16 rooms that reflect the many-faceted color tastes of the 1970s. Note that we are not nominating any specific colors as classic, for the simple reason that there is no such thing as a classic color. When we say "Color It Classic," we're saying choose any colors your heart desires but put them together according to tried-and-true principles that amount to classic color usage. Do this and your colorful possessions are more likely to shape up into livable, memorable rooms, because you will be following the guidelines that professional designers have long since adopted.

The rooms on these nine pages, which vary as much in the actual colors used as they do in function and mood, are examples of four classic color approaches—four classic schemes or disciplines. There's the Monochromatic scheme in which one color predominates, used not necessarily in in one hue but in varying tints and shades, to keep the eye from being bored by sameness, usually given further eye-enlivenment by varying the textures of fabrics and surfaces. Rooms done in one pattern are virtually monochromatic. Possibly the most classic of the classics is the scheme that uses Two Colors and a Third Color Accent, the two major colors commanding the larger areas, the accent a sharply contrasting, sometimes strongly vivid color used sparingly, as in cushions, trims and accessories. Another classic is White and One Color, depending upon the color-phenomenon fact that white, besides being a great space-expander, is invariably a terrific foil for any other color, providing the crispest of contrast. The fourth classic success is the scheme that uses Dark and One Light Color, the dark, dense color frequently dominating walls and floors to give a large room a greater sense of enclosure, then relieved and sparkled by the lively contrast of furnishings and accessories in another light-toned color.

The rooms we show may not look as if they hewed to a hard-core line of disciplined color use, but they do. See this for yourself as you study them. They're presented in the hope that they'll help you choose the classic option you'll follow when next you tangle with the tantalizing, wonderful problems of putting colors together in a room of yours.

A TWO-COLOR CLASSIC **accented by white—the living room in the Palm Beach home of Mr. and Mrs. William F. Buckley. Designer Robert Metzger colored it with broad contrasting areas of blue and gold, then played the colors ensemble in the patterned rug and the moiré silk-and-cotton print on chair and sofa cushions.** MARIS/SEMEL





PICK A FAVORITE color and run with it in a monochromatic scheme. In this "country-manor" bedroom of a remodeled 19th-century townhouse in New York (*left*), Tom Morrow, the owner-designer, opted for blue, used it in variously scaled patterns from a good-size trellis check on the spread to the small "bandbox" wallpaper to the tiniest flecking of blue and white on tester shirring and backdrop. The bed nearly fills the small room, but nondistracting use of one major color tricks the eye with a sense of spaciousness. Accessories like botanical prints. and a bandana table-cover underline the country-in-the-city mood.

THREE-COLOR scheme in a Bermuda vacation house (*right*) where Designer John Robert Moore accented ocean blue and hibiscus pink with a sunny yellow love seat, cushioned in a potpourri of young and flowery pattern that brings all the colors together. The tray-ceilinged room, casually furnished in wicker and bamboo, keeps the look of outdoors on off days, when it is used as a family room.

CALL IT A DOUBLE CLASSIC—this feminine bedroom in the home of Dr. and Mrs. Theodore Levitt (*below right*). Designer Hector Grant followed the White and One Color principle here, using white in furniture and pattern to perform its space-expanding, crisp contrast trick. But he also used the same blue-and-white pattern wherever he saw the need—on walls, bedspread, armchairs and windows—so the effect on the eye is monochromatic. Fabric was laminated to window shade so that when the shade is drawn, it seems to become one with the patterned wall.

TWO COLORS, WHITE accent—a warm salmon-pink and a cool chartreuse color a sophisticated bedroom (*far right*), maintaining a nice balance between hot and cold color. The accent white is minimal—in shutters, porcelain lamp base and the bandings on the chests. These were lacquered the identical shade of the matching fabric and wallcovering pattern, springboard for all the colors in the room. It would have been obvious to paint the cartouche mirror frame white, but Designer Robert Metzger instead made it one more glimpse of chartreuse. Palm Beach house of Mr. and Mrs. William F. Buckley.

OPPOSITE PAGE AND NEAR RIGHT, O. PHILIP ROEDEL; OTHERS, MARIS SEMEL

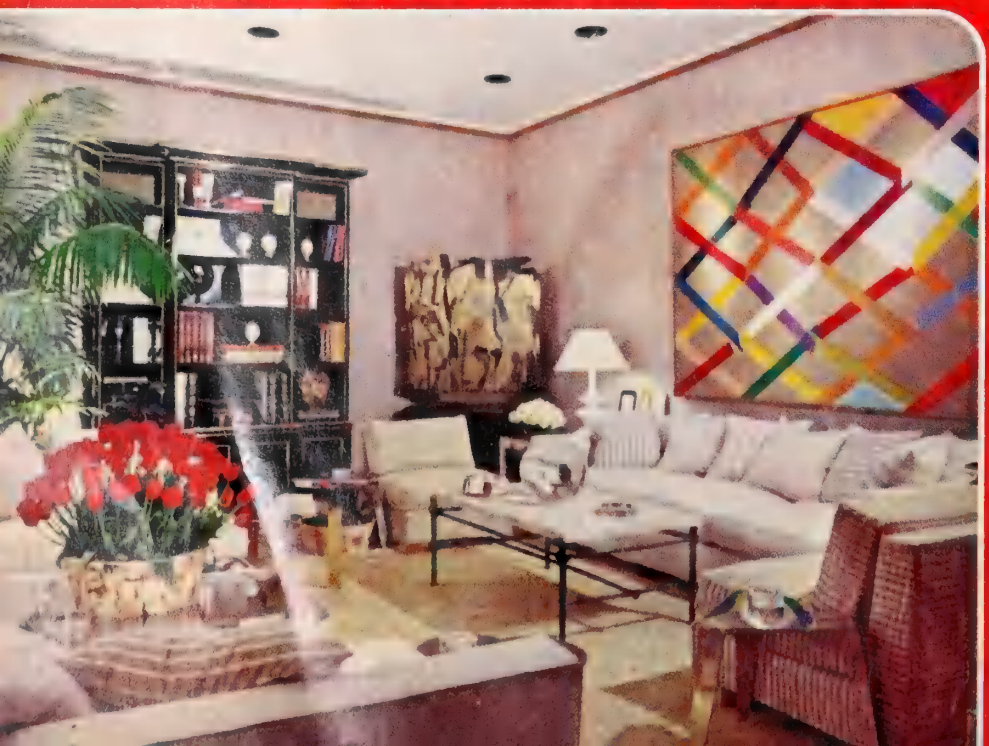


CONTEMPORARY USE of color in an antique New York residence (circa 1831)—Kenneth Traza's architecturally magnificent pad (*left*). The renovating color scheme, developed through CarpeTalk's decorating service, is a happy blend of golds, mustard and off-white against zinnia orange-red walls outlined in shiny white. Old-fashioned radiator painted to match the walls is more or less lost to the eye. A wall-to-wall sweep of Allied Chemical nylon in a light-on-dark CarpeTalk shag contrasts with natural wicker and the deep hand-rubbed oak of the American of Martinsville furniture.

MONOCHROME earthy tones color the "sample apartment" in the Rome studio of Designers Anna Laura Angeletti and Howard Dilday (*two pictures below*). Palette runs from the cream of raw silk to variegated stripes and checks in ochre and umber to the brassy, bronzy glints of metal, the mottlings of burled wood and marble.

FREESTANDING bed, centered in a small room (*right*), dramatically brings together a color team of pomegranate pink and moss green. Large and small gingham checks hang from a ceiling-suspended canopy. Colors repeat in the *millefleur* quilted chintz on head- and footboards. William E. McGregor mixed this scheme with modern and 18th-century pieces in Charlotte, N.C., house furnished by the American Institute of Designers.

LEFT, GRAFF/GARCIA; BELOW, EMMETT BRIGHT; OPPOSITE, MARIS/SEMEL













VALENTINE colors for a teenage girl's room (*above left*)—pink, green and a clean slice of white in the romantic tester beds and dressing table. Designer Randy Trull covered chairs and benches with a patch print that sings out pink predominantly. Beds are dressed and curtained in the same check draping the table. Fabrics by Croscill.

RED, WHITE AND BLUE—forever the favorite drumbeat colors for a small boy's room (*above right*). Here primary red and primary blue team up in almost equal parts. White, the inherent cooler-downer and contraster, comes in a powerful third. The striped curtain fabric covers window shades.

WHITE and one color—this time a marine blue—played coolly against each other in the Palm Beach dining room of Mr. and Mrs. William F. Buckley *(left)*. Designer Robert Metzger linked blue ceiling and white floors and furniture with blue and white Art Deco wall pattern. Accents are icy glass and steel—in the table, the obelisks, the down-lighted étagère.

A CLASSIC ROOM (*right*), classically updated by Designer Edwin H. Springs, using a three-color scheme of oyster-white and saffron spiced with Chinese lacquer red. Over the fireplace, youthfully replacing the traditional family portrait, contemporary art repeats the color. So do lacquered Parsons tables, their color pizzazz quite compatible with antique Chinese furniture and a Coromandel screen. In a Charlotte, N.C., mansion decorated by local members of AID.

TWO PHOTOS TOP, GRAFF/GARCIA; OTHERS, MARIS SEMEL







LEFT, MARIS SEMEL; OTHERS, GRAFF GARCIA

WHITE AND RED-BROWN—and that's it in Designer Kevin Durr's bed/sitting room (*above*), where see-through plastic furniture makes the coloration utterly apparent. White storage wall, seemingly a built-in bookcase, is a freestanding divider, set against the windows, a great small-space idea for getting extra storage. Sliding window panels lacquered red-brown are easily reached.

LET-THE-SUNSHINE-IN ROOM for a young girl (*left*)—sky-blue and a plaid of leafy greens, accented with sunny yellow and a flight of butterflies in a needlepoint rug. Austrian shades gather up, let in full light. Designed by Dorothy Baker Billings in a Charlotte, N.C., house furnished by members of the local AID chapter.

DARK, DARK AND LIGHT—Designer Rubén de Saavedra's classic color plan for a bedroom in a New York apartment furnished by AID members (*right*). Walls are an almost-black gray tweed, sharp foil for Siamese pink of bed silks and upholstery, pink-lined closets and pink-toweled bath. Centered in the room, the bed seems to float, paneled head and foot with light-catching acrylic suspended from a boxed ceiling that suggests a canopy. Further gleam—a metallic wall sculpture and the high-lacquer gray chest backing the bed.







checklist for selective shoppers



A SAMPLING OF ROOMS AND COLORS YOU'LL DISCOVER AT OUR PACE SETTER STORES THIS SPRING



COLOR IS a go-anywhere decorative asset—it knows no geographic boundaries. Join us now on a cross-country tour of colors you'll soon see in model rooms in your own part of the world.

BULLOCK'S in Los Angeles has created a two-room setting that is a counterpoint of metallic gloss and warm wood—a classically simple tableau with enormous verve. Glossy reds echo in the foil-covered walls of the dining area (*above left*), the shiny panels set off by wood slats, and in the traditional patterned rug. The high gloss of chrome in tea cart and Sonneman chandelier joins this sophisticated play of shine on the warm blond wood of the Swedish table and chairs.

One step down is the living area (*above*), visually set apart by a sweep of Parkwood Laminates tile and a screen in matching Bloomcraft "Aquarius" fabric. The reds reappear as pungent accents—in the brilliant Rya rug, in the woven wood blinds (one red-and-gold, the other purple-and-gold) and the purple ottoman. And there's shine here, too—chrome tables and étagère, an antique Persian pull-toy on its lower shelves. But all are merely brighteners to the buttery softness of pale walls, suede-covered pelmets over fireplace and windows and gold double knit-upholstered furniture by Flair. Walter J. Sawicki is director of design services for Bullock's.

MEIR & FRANK of Portland, Ore., has gone classically American in the blue-and-white bedroom at left. But Interior Designer Russ English expresses this traditional message in a totally modern approach. The two-color scheme sets his mood—and no one could call this anything but a traditional room. Yet the modern Lane étagère and Crestview Mand carpet are as gently at ease as the antique blue-and-white plates or Kling's dark pine chest and cannonball bed. Overlooking the Dakota Handcrafts coverlet, the grand and brassy American eagle.

PHOTOGRAPHS, TOP LEFT AND RIGHT, GEORGE R. SZANIK; BOTTOM, CHARLES PEARSON









RICH'S of Atlanta has turned to the yellows and afternoon reds of the Southern sun for a two-room display (*above*) destined to be cheerful whatever the world is like outside. In this basically formal treatment—dark wood cabinet and tables, crystally chandelier, white moldings and columned doorway—both sitting room and dining room could have come from any stately older home. But Home Furnishings Coordinator Dan Carithers has given them the distinctive beat of today with



two round tables instead of one large one, white bamboo-and-reed dining chairs, an upholstered X-bench and understated white cachepots of flowers and fruit instead of formal bouquets. Tieing it all together, the two-color play of reds and yellows, dramatically coloring walls and dining table cloths, flowering together on the sitting room chairs and Roman shade.

THE J. L. HUDSON CO. in Detroit has created a room any modern Eliza Doolittle would be right at 'ome in—a contemporary bed sitting room with an English accent (*above left*). To update traditional dark wood furnishings, Designer John Greene took his multicolor scheme from the garden that could lie just beyond the full white curtains. White blossoms—enough to fill the baskets of several flower-sellers—grow from the green ground of draperies, throw pillows and footstool. Yellow green carpet and hyacinth-blue walls weave a soft backdrop to the here-and-there accents of the pinks and purples of African violets. Only the bed, with a white hand-loomed quilted cover, reminds you of the room's basic purpose.

WOODWARD & LOTHROP offers Washington, D.C., area residents a stunning two-color interpretation of Oriental (*left*). Designer Rod L. Hamlin's combination of Eastern mystique and Western chic is synthesized in the lamp bases—modern metallic expressions of the ginger jar. But he uses a variety of textures—furry throw, nubby upholstery on the chaise, silk upholstery on the four-poster bed—to give interest to the serenity of rosé silk walls and painted ceiling with a beige carpet. His only patterns, the dramatic vin rosé stripes racing along the bed coverings and then reappearing in different form as tiny beige dots on the rosé ground of the silk footstools.

THE JOSEPH HORNE CO. of Pittsburgh is going all-out for yellow. John J. Kelly, fashions director for home furnishings, (*Continued on page 110*)

PHOTOGRAPHS, TOP LEFT, O. PHILIP ROEDEL; OTHERS, BILL HELMS; FOR DETAILS SEE PRODUCT INFORMATION









Editor KATHLEEN MAHONEY □ **Some things, like some people, fade with age. Others, as do people, seem to grow more beautiful. Gathered on these pages, things that look fine—and function admirably. Look for them this spring. 1. The "Raffles" sheet and "Solid Stripes" comforter reveal a playful sense of color and design. In the delectable green-and-white sheet, tiny white squares are set within larger squares. In the comforter, larger squares and a play of geometrics. The Scuda Collection by Wamsutta. 2. Swerves of rattan and a foam cushion—a graceful sedan chair by Willow & Reed, sitting with piquant dignity on an amber shag carpet, "Kaleidoscope," by Bigelow-Sanford. 3. Can't you imagine how a vegetable casserole or stew might—in spite of mundane origins—take on a particularly party air in the flameproof porcelain oven-to-tableware in Royal Worcester's new "Palmyra" pattern? Beneath, a bricklike arrangement, in the hot, bright oranges and reds of tropical houses, of "Caribbean" glazed ceramic tiles by Pomona Tile, a division of American Olean. 4. Brilliant poppies bloom on the sparkling white ground of Poppytrail Dinnerware's Orange Poppy pattern. Metlox Potteries. Again, a backdrop of "Caribbean" tiles. 5. Lamplight! Three round bulbs set in chunky, ridged metal bases in lime green, red or yellow by Desoto Lighting. Behind them, flecks of white on green in the basket design of Clarence House's "Sausalito" wallcovering. 6. Fabrics for upholstery or draperies. From the left: "Marigold," lime and white on melon, and huge strawberries on white, both from D. D. & Leslie Tillett; violet and white sprigs on an orange background, "Barclay" from Albert Van Luit & Co. 7. Three thin pillows stacked to look like an ottoman? No. It's one ottoman with the effect of three pillows. By Vice Versa; shown against Jeremy Kent's brown-and-white "Arabesque" wallcovering for Palais Papers. 8. Bone—a color of increasing popularity, here in a monogrammed no-iron sheet and pillowcase by Springmaid. The**

six pages of furniture, accessories, fabrics, floor and wall coverings that help create a colorful SPRING SCENE











comforter is "Ultrasuede," washable synthetic with the look and feel of suede. A special order at Bloomingdale's and Neiman-Marcus. 9. The trend is to lighter woods, here in a 36-inch-square table with rounded corners and in chairs with cane seats and backs. Hill Manufacturing. Available at Gimbels. "New Vista" carpet by Couristan. 10. "Scotian Scallops," a flouncy, lacy, handmade quilt in pinks and roses by Suttles and Seawinds, a collection of heritage crafts from Nova Scotia. 11. Natural linen place mats and napkins trimmed in rust-colored scallops. By Constance Leiter for the Carlin Shop at Saks Fifth Avenue. 12. Handwoven silks from Thailand, designed by Jack Lenor Larsen, perpetuating ancient weaving skills and gemstone colors. Left to right: "Dahlias," "Dianthus" and "Korat," a traditional Thai "ikat" new in America, its pattern achieved by an intricate technique of tie-dyeing yarns before weaving. The harlequin cushions are pied with iridescent Thai silks. Fabrics and cushions at Lord & Taylor Thaibok Bazaars in New York. Washington and Atlanta. Six-foot Italian fun chair in unfinished lumber, Ceroli's design for Poltronova, at Stendig.

PHOTOGRAPHS, NO. 12, WESLEY BALZ; OTHERS, MARIS SEMEL















Spring is decidedly in the air in this parade of pretty things—each as jaunty and colorful as what has gone before. 13. Back to the good old days. In Puritan times, a "Salem" chamberstick with candle snuffer was a standard item. Both are finished in the Puritan satin pewter. By The Gorham Co. The backdrop, an elegantly marbleized wallpaper by Louis Bowen Inc. 14. Clockworks—intriguing elements of design. The table clock is made of butcher block and bronze Plexiglas with an eight-day key-wound movement; 18 inches high, 9 inches wide, 3½ inches deep. The wall clock with modern hands (also available with fanciful —but harmless—"serpentine" hands) is all light butcher block with a battery movement. Both from Germany by the 1984 Store. The wallcovering is the "Sophia" pattern by Clarence House. 15. Curves and angles—nicely placed—and comfortable cushioning are the parts that make the whole of a smart rattan chaise by Willow & Reed. 16. Pottery seashell cachepot can hold a pretty collection of soaps, masses of ferns, garden chips, white stones or, if you prefer, left empty and used as a wine cooler at a special candlelit, romantic dinner for two. Seven inches in diameter and height. Cartier, through the Kenton Collection. "Stone Rocks" wallpaper by Lenox Wallpaper Corp. 17. "Sandlewood Scraffito" pottery lamp in earthy beiges with a geometric design and, to top it off, a nubby linen shade. Sy Allan Designs Ltd. Behind it, "Lallah," a vinyl-coated wallcover of giant fantasy poppies in white with black and brown centers. Hannett Morrow Fisher. 18. And so to bed and a most delicious array of bouquets plucked from a garden in seven spirited colors and tossed about on a snow-white background. A flattering complement for a feminine bedroom and the staunchly feminine woman who dwells therein and still enjoys traditionally feminine props. Delicate and fresh, the sheet and pillowcase are made of sturdy no-iron muslin from The Multicolor Greenhouse Collection by Martex. For a woman who's also given to moods of pleasant, idle daydreaming, the "Cloud 9" wallpaper is a soothing, suitable background—a filmy sky crowded with filmy white clouds. By United DeSoto. 19. To those who dislike artificiality in their beauty routine (as well as the rest of their lives), a clutch of assorted natural soaps: violet, cucumber, lemon oil, lettuce juice, brown sugar, sandalwood, tomato, oatmeal, beeswax and honey, all in light scents. From Caswell-Massey. 20. In a painted yellow finish, a French-inspired server with a delicate, hand-painted *chinoiserie* mauve floral design, ormolu feet and pure white scalloped edging; 43 inches wide, 30 inches high. By Union National Inc. Underneath, the vibrant "Momentum" carpet by Karastan. 21. A cache of flowers in spring fabrics. Left to right: a mélange of pink and blue blooms on lime from Stroheim & Romann, and Brunschwig & Fils' "Serenity," a linen/cotton blend of white zinnias on green, and "Beatrix," a glazed chintz. 22. Two highly favored expressions at once—the naturals, seen here in the svelte rock maple veneer of Founders' "Stowaways" modular storage units, and the orientalism of United DeSoto's "Madame Butterfly" wallcovering. The storage units, painted or natural, from Gimbels.


18
19
20
21
22













A question: Will imaginations ever dull? Not as long as designers of this and that continue to dream up prettier things that we could never do without. 23. A snack table in Mozambique, a member of the teak family with charm and mystique in its natural variations and shadings. This snack table, 18 inches by 18 inches by 16 inches, is by Kroehler. The fabric, "Gauguin" by D. D. & Leslie Tillett. 24. Comeback! Revival! Assorted writing paper from the Brett Collection for D. Forer & Co. will surely bring back the lost art of letter-writing. Available at Bonwit Teller. Another implement to inspire graceful communication, a bamboo pen from Cartier. Cork wallcovering is by Katzenbach & Warren. 25. Quilted and buttoned, this love seat is covered in white cotton chintz with a flock of brilliant red cardinals. Pennsylvania House. 26. A handmade puff of a pillow with gathered trimming at the edge to coordinate with an octagon-patterned quilt. "Kites and Spiderwebs," by Suttles and Seawinds, a collection of heritage crafts from Nova Scotia, available at Joske's. 27. Rich, shiny, heavy alabaster mushroom bookends imported from Italy for the Kenton Collection. Shown against wallpaper realistically named "Blinds," by the Lenox Walipaper Corp. 28. Dark-stained rattan sofa with handsome rawhide wrapped around the joints to secure it permanently—and attractively. Linen seat fabric. McGuire. 29. Fresh-as-the-morning dew on a day in June, a splash of flowers on "Morning" towels designed by Marimekko for Fieldcrest. Hang in there, towels, on a fashionable bamboo rack by Vreeland Trading Corp. 30. Chess pieces? No—sassy teak salt and pepper shakers from a collection by Dansk. Chessboard from the Williamsburg Craft House at B. Altman & Co. "Pasha" vinyl wallcovering, stylized blue flowers on a yellow background, by Connaissance. 31. Two rolls form one soft and sinkable top-stitched denim-covered chair.

FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION









By Overman U.S.A., at Gimbels. Carpeting, "New Vista" by Couristan. 32. Rattan mirror with the look of Chippendale by Willow & Reed. In the same mood of elegance, "Bamboo Garden" wallcovering by Instock Papers. 33. Shapely! Two Viking salad bowls—each a different size—in teak by Digsmed of Denmark, available through Milnor. 34. Wouldn't a small bunch of deep blue cornflowers look charming in this graceful Oriental vase from B. Altman & Co. A zigzag of squares surround tiny blue-and-white geometric patterns in the wallcovering, Charterhouse Designs Ltd. All, irresistible props for the spring setting.





Of course you know what colors you like — but do you know how to use them? Or, when it comes to coloring your personal world, do you suffer from that curious malady known as color fear? Just like you, most decorators have basic color preferences. What separates them from the rest of us is their open-minded creativity in applying color. To take this special quiz, first read the color philosophies quoted here. Then match yourself against the experts — see if you can tell how each decorator would carry out that philosophy in solving a particular color problem. You'll find the answers on page 160.
Editor MARJORIE FOX HILTON

"Today's trend is tomorrow's old hat. That is why I drive a 1959 Bentley and love it. Color to me is relative to the colors it is used with. Shock-effect color loses its effect after a while and becomes boring. Monochromatic schemes will last longer and reap the most lasting benefits."
CLIFFORD H. STANTON

"I relate pretty to nature and color to pretty. Colors such as those of fall leaves, of the sea, of trees are the most universally pleasing."
ANGELO DONGHIA

"We are liberated today from thinking as a group—and this should be reflected in the places where we live. We are in a period of what I call utter delightful chaos: dark walls, clear colors, lots of white."
EMILY MALINO

"With regard to color, it is impossible to limit ourselves. An individual color standing alone can be quite hideous until it is used with another. We think of color schemes —not of a color."
EDWARD ZAJAC and RICHARD CALLAHAN

"There seems to be a silent war being waged today: Neutrals versus brights; either one extreme or the other. I like pales for spaciousness, with deep colors for richness and warmth and the offbeat subtle colors for a kick."
MELVIN DWORK

"Color to me is nature's own. I like easy, relaxing, natural colors reminiscent of a day spent in the country. The occasional notes of vibrancy that I often add are done so only to give a dash to natural surroundings."
ROBERT METZGER

"I feel a withdrawal from vibrant color and an emphasis on the more subtle and muted—but clear, not muddy—tones. Walls with neutral overtones are being widely used and I am leaning more toward softness of walls and color throughout."
RICHARD HIMMEL

"People are more adventuresome and more receptive to a vast number of colors and color combinations today. Colors that once would have been hated are now being wisely and cleverly used—and accepted. I hope this spirit of experimentation continues."
DAVID WHITCOMB

"The day of the bizarre, garish accent color is gone. People are making things blend together softly rather than introducing sharp jolts."
LOUIS FISCHER

"Color is the first thing we are aware of, no matter what special architecture exists. There is no type-casting of colors for particular rooms but I see a bipartisan loyalty: more multicolor mixing at the same time that there is an upsurge of interest in the naturals and monochromatic schemes."
RUBÉN de SAAVEDRA

"I feel good about the way classic colors—such as navy, hemlock, peach and beige—are being revived. These basic colors are clearer than ever before and have a delightful todayness. They are romantic, pretty, with a sophisticated chic that is not contrived or bizarre."
LESTER GRUNDY

"Think of an entire house or apartment in terms of continuity. Don't make one room exciting and the rest dull—there should be a thread weaving through the whole palette. I am leaning toward more subtle, more muted colors—the monochromatic schemes that produce more serenity."
JOSEPH BRASWELL

"Bright, bold colors can be used very successfully if they are handled with finesse and not just slapped together. Too much color can be overwhelming and offensive. I think grays are coming into their proper perspective because they look new now and people always like to experiment with new things."
HECTOR GRANT

HOUSE BEAUTIFUL'S COLOR QUIZ

match yourself

"The bizarre in color is passé. The neutrals will continue strongly, with emphatic but pretty color in second place. I am working in ranges of one color rather than in diverse color combinations. This is much softer and easier to live with."

ROSEMARY ROBINSON

"Color can be the most important element in a decorative scheme. The greatest problem is keeping the balance between the importance of color and the importance of the things in a room."

MARK HAMPTON

"Color has taken a step toward more vibrancy and boldness. But I feel that no matter how far out one wants to go, there should be one room in the home that has calm, muted colors—a room to escape to for ultimate peace."

AUDRÈ FIBER

"There is no such thing as fashion in color. Color can be either good or bad. I feel a reverting back to honest, true colors, such as rich berry blue, terra cotta and red—the kind of natural mix you find in a bunch of fresh flowers."

NORMAN FOSTER

"Color is an intangible property in a room or in a mind. I sell colorful, not color—and think an ordinary room can be colorful just by having a colorful personality in it. People are more courageous in their color selections today and able to visualize and use colors to create a certain environment and purpose."

JAY SPECTRE

"Color depends on architecture. I like an emphasis on contemporary color and texture—say, using leather and suede furnishings and then building subtly from the colors in those materials."

JOHN FITZGIBBONS

"There is a great deal of freedom in the choice of color today, mainly because there is more understanding of the way color can be used to produce a particular effect."

JOHN ROBERT MOORE

"We love the natural, easy, soft use of color. Translated, this means the lovely pastels. Color is dictated by the way people feel and people feel easier and more relaxed today. Natural food, natural health—these are some of the big environmental influences and this is an age and a time for natural, easy, graceful and space-expanding colors."

BEBE WINKLER and BOB PATINO

"I believe it is the value of one color to another that makes a scheme successful. What's really important is the quality of the colors—and that the people who are involved have a sensitivity for the nuances of the values of color."

BARBARA BROWN

against the experts

1 ***Color depends on architecture, says John Fitz-Gibbons. To make a long room seem wider, he would***

- **A.** Lighten three walls and the ceiling and darken the fourth wall
- **B.** Darken the ceiling and lighten all four walls
- **C.** Lighten the two side walls and ceiling and darken both end walls
- **D.** Lighten the ceiling and darken all four walls.

2 ***With medium dark gray walls, Hector Grant would make the ceiling a matching gray color if he needed to***

- **A.** Expand space in the room
- **B.** Make the room visually exciting
- **C.** Widen the room
- **D.** Heighten the room

3 ***Using color alone to cope with two dining-room radiators that can't be hidden by draperies or furniture, Barbara Brown thinks it best to***

- **A.** Paint them to match the walls
- **B.** Paint them in a timid color that doesn't match the walls
- **C.** Paint them a muted accent color
- **D.** Paint them a sharply accenting bright color

4 ***To relate characterless beams to the rest of a room, Clifford H. Stanton suggests***

- **A.** Painting each beam a different color
- **B.** Painting them all to match the walls and ceiling
- **C.** Painting them all one contrasting color to the walls and ceiling
- **D.** Painting them all a wood color, with graining

5 ***Confronted with a combination living/dining room, Joseph Braswell would***

- **A.** Paint each area in an unrelated color
- **B.** Paint each area a different color but carry the same trim throughout the whole space
- **C.** Paint both areas the same color
- **D.** Paint each area a different color but pick up the range of color tones in all upholstered pieces.

6 ***To set the right backdrop in a dining room of fine 18-century mahogany furniture, Mark Hampton suggests walls of***

- **A.** Soft English apricot
- **B.** Ming yellow
- **C.** Beige
- **D.** Deep bottle green

(Continued on page 158)

Editor LESTER GRUNDY □ *Decidedly Southern in aura, the Middleburg, Va., home of Mr. and Mrs. Richard L. Ohrstrom stands amidst tall groves of aromatic boxwood trees and rolling green hills. Middleburg is hunting country, and in tempo and form, the Ohrstrom home reflects a true compatibility of lifestyle with environment. The spirit—friendly, welcoming, a perfection of country living, thought out for children and animals.*

Situated on a 370-acre working farm the classic Georgian structure presents a serene, aristocratic demeanor to the surrounding countryside. Reach the entrance by driving through a landscape of lush greens. A brilliant splash of begonias invites a walk across a flagstone terrace to the double stone stairway (top right). See here the first of the ways Designer Georg Andersen of Ellen L. McCluskey Associates, in redesigning the house, has added freshness and élan with vital color. Outside, the house has



COLOR IS THE KEY

that merges past and present

been repainted a mushroom hue as a foil for the shiny black shutters.

Once in the entrance hall (near right), color establishes a congenial mood—a chromatic change of pace from the subtlety of the exterior. Though slightly formal in attitude and concept, the room is young, amiable and welcoming. Georg Andersen has selected a play of sunny yellow with white and green. The initial impression is one of animation and spaciousness. The wallpaper is an understated clear yellow, a filigree of flowering vines. Juxtaposed are lengths of bright curtains crowned by mannered valances. A bordered area rug in cool green, yellow and white is a delicate contrast to the one whimsical touch—a console table lacquered in Chinese red. Above it, a gold-outlined Chinese Chippendale mirror. In the living room (far right), a fascinating color narrative is told. The traditional 18th-century paneled walls offer a nostalgic sense of history and what was—a gathering around the hearth, gas lights, the hunt. The warm brown of the wood provides a mellow and serene counterpoint to Andersen's color epilogue. Again, yellow is the primary choice, and its presence here dramatic. Cushiony love seats are upholstered with a Chinese meander of pastel blooms on quilted chintz. The color of the crisp outdoors lives inside on an expanse of wall-to-wall apple green carpet.



PHOTOGRAPHS, GRAFF GARCIA; FOR DETAILS, SEE PRODUCT INFORMATION



color intensity sets the mood

The Ohrstroms' entrance hall and living room are expressed in a brilliant purity of colors—citrus and greens, pristine white with exacting touches of clear red—that affirm the gaiety and responsiveness of the house. The dining room (below) contributes a rather unexpected change in color flow. The complexion here favors the pale, the muted, the thoroughly serene. The choice is red, white and blue—different in that each color is blanched to a subtler shade. The feeling of calm tradition is defined by the period furniture and tailored treatment at the windows; the rug a quiet contemporary pattern in faded gray-blue and coral red with sharp turns of eggshell zigzagging through. Completely extroverted, the at-home/party room (far right) returns to the radiants. Covering the blue lacquered chairs, wide gypsy stripes. On the sofa, a young, effervescent print. Another side of the room (near right) accelerates into red with a dominance of printed fabric. Lacquered X-shaped tables mark the spot.







the pales—creating a timeless aura of comfort

The guest bedroom (below) *exercises its special monochromatic authority in a mélange of soothing floral blues. The atmosphere here has a timeless quality and, much like the living room, immediately prompts a sense of nostalgia. It's mostly Colonial America exemplified by finely turned woods and comforting design. Beckoning an invitation to sit before the fire is a white china tea service resting on an upholstered bench. Beside it, a Country French armchair in delphinium blue. Pale blue walls are offset by windows curtained in a romantic pastel print. An old-fashioned chintz quilt covers the bed. The master bedroom* (below right) *refines monochromatics for an essentially fresh and feminine view. Pale blue modifies its inflection from calming to dramatic. An innovative four-poster—its white pillars reminiscent of twisted ribbons—frames a bedcover of Oriental chintz. The carpeting, blue-and-white miniature diamonds.*

Outside, masses of white petunias and bright crimson geraniums line the flagstone walk to poolside (near right). *Beyond the oval pool, a great field where horses graze or riders gallop by. The covered veranda flourishes with natural color in an open-air setting* (far right). *Its color composition, a study in understatement of surfaces with accents of natural and energetic brights. The ceiling, done in palest early morning sky-blue, is harmoniously complemented by the mushroom-beige of walls and floor. All furnishings, casual yet elegant, are dead white. Flower prints in forest green, yellow and white cover a great armchair while low chairs with seats of citrus green cluster around a circular table. Gloxinia, geraniums and delicate blooms from the greenhouse stretch vividly along the left wall. Beyond the formidable white columns, an abundance of greenery.*










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Swedish design is looking fresh and gay these days. The approach is still classic in its simplicity and in its high regard for function, but the austerity is gone. A new richness is tempering its basic intellectual directness . . . some call it a rustic look, others call it romantic. Texture plays an important role in this new approach, expressed in an earthiness that lends a new warmth to pure Swedish shapes and forms. Bold graphics are making their mark, too—there is a new fascination with explosive scale and brilliant colors and patterns. The Swedes are exploring new avenues of design expression as well. In addition to the traditional areas in which they have always excelled, look to them now for designs in paper, plastics and man-made fibers. For example, these items: 1. Stacking cups mix with flowered plates and earthy-looking casseroles. All from Gustavsberg Fabriker. Designs by Karin Bjorquist and Stig Lindberg. 2. These simple decanters in pure Scandinavian shapes were designed by Henning Koppel for Orrefors. 3 and 5. Eric Höglund and Monica Backstrom have joined with a group of designers to form their own firm, Vet Hut. Their first venture, aluminum trivets and egg holders. 4. Curtainings, machine translations of hand-weaving skills—embroidered cotton casement and an art-piece white-on-white cotton-and-linen sheer, both from Kinnasand; modacrylic, looking like linen mesh, from Ludvig Svensson. 6. Graceful swirls and delightful cloud forms are cut into these new Orrefors vases by Olle Alberius. 7. Cushiony gaggle of cotton prints by 10 Swedish Designers, a new group of textile artists kicking over the traces and mixing vivid color and joie de vivre patterns with traditional serviceability, their designs being executed by Boras Cotton mills. 8. Open up a package of cotton-covered urethane cushions—and then let that self-same sturdy reinforced-paper packaging become the base for a cushy, low-lying chair. It's an idea low in cost, high in conservation, by Jan Dranger and Johan Huldt for Mobelmontage. 9. Fun ceramic figures by Lisa Larsson take off from Gustavsberg. 10 and 11. Bertil Vallien designed this decanter and the wrought iron candlesticks for Boda. Could he perhaps have been inspired by the forms of Kalmar Castle?

MARIS SEMEL

Editors MARION GOUGH
SUSAN LEWIN

LOOK WHAT WE FOUND WHEN WE VISITED sweden


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Vibrant color and superscale patterns inject a whole new mood into Swedish design. The inspiration is certainly the international influence of youth. And although the Swedes will never view designing for the home as a fashion business based on constant change, there is a spillover from Sweden's fresh new group of ready-to-wear designers. Nor is the international look of Swedish design limited to fabrics. It's seen in furniture, too. The younger generation of Swedish designers definitely has not forsaken the tradition of beautifully handcrafted woods and lovingly worked leathers, but they're also working in metals and plastics. And as modular seating systems à la the Italians are gaining tremendous popularity, there is a tendency to use lots of foam. 12. In Kungstradgarden playground, whimsey-patterned cottons: "Fox and the Grapes" by Kerstin Boulonger and "Swans" by Wanya Djanieff, both from Almedahls, and from Rydboholms, "Bunnies." 13. Casting a romantic light are these new hurricanes from Orrefors. The designer is Olle Alberius. 14 and 15. Two directions from Boda: The one-of-a kind art piece, like this bowl by Göran and Ann Wärff, which explores new techniques in applying colored glass, and the decanter and wineglass by Rolf Sinnemark, where the presence of the bubble is newsworthy. 16. Accompanying the earthy brown stoneware cups and coffee and tea servers by Stig Lindberg and Karin Bjorquist is a textured camel, from Gustavsberg. 17 and 26. The old hand silversmithy tradition (no casting is used) as practiced by Designer Rey Urban and associate Age Fausing. Handhammered hollowware and objects are all individual pieces. 18. "Flash," electric geometric cotton by Birgitta Hahn, one of 10 Swedish Designers, made by Boras Cotton. 19. That famous blue grass of the Strombergshyttan glassworks is magnificently demonstrated in this gently rounded bowl designed by Asta Strömberg. 20. "House Gods" is what Ulrika Hydman-Vallien calls her tiny ceramic sculptures. 21. "Angels," tongue-in-cheek cotton print by Lotta Hagerman, one of 10 Swedish Designers, from Boras Cotton. 22 and 24. Shown here at Skansen, the Swedish museum for early architecture: a seating system of white lacquer on metal, designed by Carl Henrik Spak for Ulferts, and an elegant leather-and-linen-covered metal chair from Lammaults Mekaniska Verkstad, designed by Lindau and Lindekrantz. 23. Smashing red-hot pink "Ellipse" cotton print from Stromma-Gamelstans, a taste of Sweden's new larger-than-life approach to scale; at left, "Ulrika," a homespun look in plaid linen, one of Gillian Marshall's Emigrant Collection for Kinnasand, inspired by 19th-century Swedish migration to the U.S. 25. Lisa Larsson's art pieces for Gustavsberg, lighthearted, witty.




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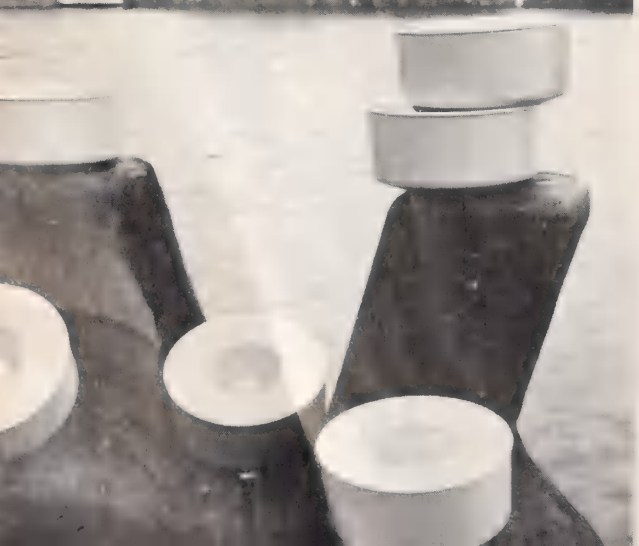






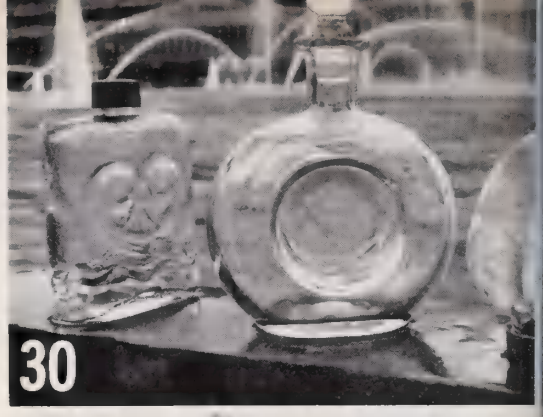
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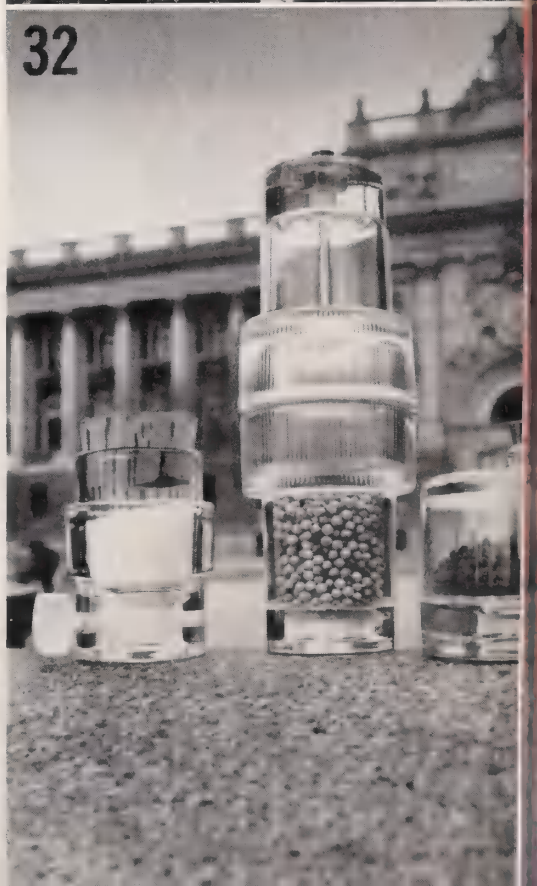


Sweden has always placed the designer in a role of importance. The factory studio—a small atelier in a large factory where the designer is free to experiment and pursue new ideas while giving attention to designs for mass production—is an idea close to the hearts of the Swedes. But it is not as important as it once was. The resurgence of the craft movement is gaining a strong following on the one hand, while there is a growing emergence of small design firms working for several factories. The freedom that both points of view offer accounts for some of the freshest designs coming out of Sweden today. And remember, Swedish design doesn't just look good. These household objects are tremendously practical as well. (Swedish women were the original Women's Libbers . . . and they have no intention of ever becoming slaves to housework.)

27. This blue suede sling-type chair was created for an important show of Swedish crafts at the Liljevalchs Museum. 28. Gillis Lundgren, an independent designer, created this flexible three-way chair for Ikea, Stockholm's incredible supermarket for furniture. Not only can this chair-lounge assume three different positions, it can also be folded small enough to fit into a standard supermarket shopping cart (Ikea doesn't deliver). It sells for under $35 in Sweden and is covered in blue denim, showing the influence fashion is exerting on young Swedish designers. 29. Photographed on a Stockholm quay, these commodious, bright (red, orange and yellow) discs are Carl-Arne Drager's newest plastic ashtrays, from Gustavsberg. Bonniers has them in New York. 30 and 32. Royal Krona is Sweden's newest source for glass, mostly designed by Lars Hellsten. Among his designs are these textured flasks with bright red tops. An old design worth reviving inspired this circular decanter. Most popular are the glass salt and pepper mills designed by Michael Lax. 31. Kosta makes enameled metal lamps as well as glass ones. These were designed by Per Sundstedt and will be at Bonniers. 33. Textured, romantic-looking glassware is becoming important at Kosta. These fish and crab plates and bowls were designed by Ann and Göran Warff. The wooden salad bowl and cork ice bucket are from Boda Nova. 34. At the 10 Swedish Designers' first exhibition in the Stockholm Design School: foreground chair covered in Lotta Hagerman's "Angels" print, its cushion "Cuba," by Inez Svensson; background chair in Tom Hedqvist's "Kyoto" print. Fabrics from Boras Cotton. 35. White porcelain vases, their curves designed to fit together in a group, or each may stand alone. By Margarita Hennix, from Gustavsberg. 36. The wooden salad bowl, an intriguing blond circle-in-a-square as easy to carry as it is handsome to look at, is by Eric Höglund for Vet Het designers' combine.








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Beautiful objects for everyday use—that has always been the motto of Swedish designers, but it has never been more meaningful than it is today. In the past, their beautiful handmade objects have often been too expensive for many of us. Now that the Swedes are turning more and more to the methods and materials of new technology, they are producing the same high-quality product at prices almost anyone can afford. The plastic housewares and furniture; the delightfully unpretentious cotton fabrics, sheets and towels; the knockdown furniture in paper, metal and foam; the semi-hand-blown glass, lower in price because of technological breakthroughs . . . all of these are evidences of the new Sweden. Together with the classic hand-blown glass and hand-worked metals, yarns and ceramics, the Swedes must have homes filled with some of the most well-designed objects in the world. And with those long, hard Swedish winters, staying home is a serious matter. But, of course, we benefit as well—since the United States is the chief importer of Swedish products for the home. 37. Still very much in the hand tradition are these prism vases from Strombergshyttan. 38. Symbolizing the new Sweden is Ikea, a supermarket for all kinds of furnishings. This green-yellow-and-red towel by Gunvor Johnson is a fresh approach to children's linens. 39. Stopping Stockholm traffic, "Twin," two-way standing lamp in enameled steel—shown in only one of eight smash colors. By Anders Pehrson for Atelje Lyktan. 40 and 41. Window jewels to dangle like glistening icicles are designed for Boda by Bertil Vallien. The hearts, flowers and birds recall Swedish folk art. 42. Bengt Liliendahl's candlesticks, quartz crystal and silver, were part of Liljevalchs Art Museum's recent show on the strong return to crafts by Swedish designers. 43. Olle Alberius designed this vase for Orrefors, calls it "Hidden Flower," for obvious reasons. 44. Two cushions, two curved steel tubes, a few stays and a piece of fabric—that's Dranger and Huldt's design solution for a low-priced chair from Mobelmontage. Equally as imaginative is the incredible fabric collection covering these chairs. Designed by Sven Fristedt for Boras Cotton and imported by Jack Lenor Larsen, these large-scale, colorful cottons for upholstery or curtains have patterns taken from nature: pears, cats and plants all floating around to create a very influential fabric collection. 45. Gustavsberg comes through with the best-looking plastic buckets ever, by Carl-Arne Drager. 46. Beer glasses from Orrefors are never mere beer glasses. These can double as vases. 47. "Square," a vivid interplay of strong colors and white on a highly usable cotton print by Britt-Marie Christoffersson, one of 10 Swedish Designers group. From Boras Cotton.

FOR DETAILS, SEE PRODUCT INFORMATION








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Begonias

SPECTACULAR FLOWERS ...SHIMMERY LEAVES ...THESE BEAUTIFUL PLANTS DON'T GROW LIKE WEEDS, SO GIVE OUR NO-NONSENSE DIRECTIONS A TRY ...THE FLOWERS GROW FROM TUBERS YOU PLANT NOW ...THE FANCY LEAVES GROW YEAR ROUND

By ELVIN McDONALD □ Of all plants noted for unusual beauty, tuberous and rex begonias are truly worth the trouble it takes—though it doesn't take too much trouble to grow either the flowered tuberous or the leafy rex. Most American tuberous begonias originate from Antonelli Brothers or Brown Bulb Ranch in California or H. Gilbert Harlow in New York, whose stock represents the superb Vetterle and Reinelt hybrids. The English hybrids from Blackmore and Langdon, propagated from cuttings by White Flower Farm in Connecticut, command prices as high as $25 per tuber for such sophisticated varieties as Harlequin (3), Rose Princess (4), Symphony (7) and Sam Phillips (9). Inexpensive tubers sold at local garden centers are usually Belgian.

Tubers about two inches in diameter are best. Plant any time from February to May, a half-inch deep in coarse leafmold, fir bark or a mixture of sand and peat moss or sand and vermiculite. Keep evenly moist while roots form. Provide bright light in a place where temperatures average around 70 degrees. When two leaves develop, transplant to individual six-inch pots, using a mixture of one part each sand and garden loam and two parts each leafmold (or compost) and peat moss.

When flower buds show, begin feeding every two weeks with a liquid fertilizer, diluted according to manufacturer's directions. Besides a porous, humus-rich, moist soil, tuberous begonias need warm (not hot) days, cool, moist nights and protection from hot, dry winds. Direct sun in the early morning or the late afternoon is fine, but otherwise, they are shade plants. In autumn, before frost, bring them inside. Gradually withhold water until the tops die. Discard old leaves and stems. Wash soil from the tubers, dry and then store cool (but frost-free) until a new season.

Rex begonias, unlike the tuberous, are cultivated primarily for foliage. The richly hued leaves grow from a fuzzy, fleshy rhizome that creeps along the soil surface. They need warmth, a moist atmosphere and a semisunny to semishady location, but as house plants, they have a surprising tolerance where conditions may be far from ideal. Pot in a mixture of equal parts garden soil, sand, peat moss and leafmold. When growth is active in spring and summer, keep evenly moist. Some varieties, more than others, tend to lose some leaves in late fall, signaling the need of less water and no fertilizer until late winter or early spring. Named varieties Merry Christmas (2) and Iron Cross (6) are excellent beginner's choices, but the richly hued, unnamed seed-grown hybrids represented here in photographs 1, 5, 8 and 10 are also easily managed. All will grow well in fluorescent-lighted gardens.

PHOTOGRAPH 2, TOM WIER; 5, 6 AND 10, ELVIN McDONALD; ALL OTHERS, HARRY HARTMAN; FOR SHOPPING DETAILS, SEE PRODUCT INFORMATION


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PERFECT CUSTARDS

...sweet or savory, they can be child's play when you follow our kitchen-tested techniques

A despairing letter from Mrs. William C. Taylor Jr., of Nogales, Ariz., inspired us to make a thorough study of custards—hot, cold, pouring, baked, sweet and savory. What made this study so provocative was the fact that there is not always agreement among the experts, and we studied them all. In additon, we contacted the Poultry and Egg National Board since it is its business to know all about eggs, and without eggs, there is no custard. We conferred, too, with the American Dairy Association because without milk or cream, there is no custard. Finally, we went into the kitchen and made custards. The result is, in essence, what our friend, Mrs. Taylor, asked for—a treatise on custards. We give you here, then, the all-important basics of custard cookery with a collection of perfectly delicious recipes.

ALL ABOUT CUSTARD COOKERY

Custard is a mixture of milk or milk and cream or cream alone with whole eggs or whole eggs plus yolks or yolks alone. It can be sweetened and flavored or it can be a savory dish (*Quiche Lorraine*, for example). Custards are either baked in the oven or cooked in a double boiler (sometimes over direct heat). The former are firm and sometimes are unmolded *(Crème Renversée au Caramel)*, the latter are soft, of pouring consistency *(Crème Anglaise)*. The Poultry and Egg National Board tells us that the more whites in a custard, the greater the thickening power and texture, the less tenderness and the less the time in the oven (the coagulation point of whites is lower than that of yolks). The more yolks you use, the richer, smoother and more tender will be the custard and the longer the cooking time.

Beating Eggs For Custards: Whether it's a soft custard or a baked custard, the eggs should be beaten with a wire whisk or a fork (preferably a whisk). If a mechanical beater of any kind is used, the eggs become too frothy.

Baking Dishes For Custards: Custards should always be baked in ovenproof glass or ceramic dishes —in metal, they will cook too fast and end up looking like a sponge.

Scalding Milk For Custards: With all milk in the open market today both pasteurized and homogenized, it is not essential to scald the milk. However, heating the milk shortens the cooking time to some extent. Homogenized milk takes somewhat longer to cook than non-homogenized. Raw milk, unless it is certified milk, should be boiled at home before it is used.

Why A Water Bath? Baked custards are always cooked in a water bath (*bain-marie*, in French) and the important thing to remember is that the water should be very hot from the tap, *not boiling water*. If boiling water is used, the custard starts to cook too fast and the net result is bad texture.

Testing Baked Custards For Doneness: The test for baked custards that are to be served cold is somewhat different from those that are to be served hot.

For cold baked custards, insert the blade of a paring knife *one inch from the outside edge* of the baking dish. If the blade comes out clean —that is, without any of the mixture clinging to it—the custard will be firm all the way through when cooled. For *hot baked custards*, insert the blade of the knife *one inch from the center* of the custard. Again, if the custard is perfectly baked, the knife will come out clean. Like all cooked foods, custard continues to cook several minutes after it comes from the oven. A hot custard will be firm by the time it is served.

Unmolding Baked Custards: It is absolutely essential that baked custards be "stone cold" before you attempt to unmold them. Otherwise, you may have a disaster—the custard will break when unmolded.

If Baked Custard Is Cooked Too Long: If, on testing a baked custard at the center, you discover that it is thoroughly cooked, immediately lift from water bath to a basin or sink of cold water to stop the cooking as quickly as possible. Then refrigerate. The common cause of baked custard failure is cooking too long and cooking at too high a temperature.

Testing Soft Custards For Doneness: Soft custards should be cooked (stirred constantly) only until the custard thickens and will coat a metal spoon.

If Soft Custard Curdles—as a result of overcooking—take the custard off the heat, pour into a cold bowl and beat hard with a wire whisk until it is smooth again. Seal the surface with Saran flat on the surface and refrigerate.

Storing Soft Custards: Always seal the surface with Saran to keep a skin from forming and then refrigerate until cold.

Doubling Custard Recipes is not recommended. A baked custard would be so large that when turned out, it would inevitably fall apart. Further, the baking time would be different. With all types of custards, we suggest making the recipe as given and, if necessary, making two if the occasion demands.

Buttering Custard Molds: Many cookbooks, and very particularly French ones, "call for" buttering the molds (other than *Crème Renversée au Caramel*) if the custards are to be turned out. The custard certainly slides out more easily but we don't feel that this is absolutely essential.

Straining Custards: In most cookbooks (and all French ones), custards are strained, before cooking, for two reasons—to eliminate the egg white and to preclude the chance of a wayward eggshell. We strain only if using a vanilla bean.

Recipes begin page 104.

PHOTOGRAPH, FOTIADES-FALKENSTEEN; FOR DETAILS, SEE PRODUCT INFORMATION

Ile Flottante, France's Floating Island. Chocolate Custards garnished with rose petals and, in the corner at left, our Crabmeat Quiche.

cooking with Helen McCully

Sip Before You Swallow



A GUIDE TO TASTING WINE AS THE TASTERS DO

By ALEXIS BESPALOFF □ Not long ago I attended a dinner at which the host served an old red wine. He asked for comment on it, and one guest volunteered, after staring into his glass for several moments, that the wine was ". . . eager to please . . . a wine one wants to make friends with, hoping that the relationship will last for a long time."

I still don't know what he was talking about, nor did he tell me anything useful about the wine we were tasting. But I do know that describing wine has been a challenge to wine drinkers for a good many years. One way to respond to wine is to describe your reaction to it rather than the wine itself. Here is an English wine writer describing a 30-year-old Burgundy: "I took one sip; I closed my eyes, and every beautiful thing that I had ever known crowded into my memory. . . . The song of armies sweeping into battle, the roar of the waves upon a rocky shore, the glint of sunshine after rain on the leaves of a forest. . . ." A beautiful statement, but—was this wine red or white?

The other extreme was demonstrated for me at a tasting arranged by a knowledgeable restaurateur who wanted to revise his excellent wine list. Fifteen bottles were lined up, along with a bucket into which he would spit out the samples, and his secretary stood by ready to record his comments. As he tasted each wine, he simply said "acceptable" or "unacceptable." He later made his purchases from among the acceptable wines, based on price and availability. Although his comments were on the laconic side, the vocabulary of tasting—among professionals—is fairly brief and remarkably exact. Frank Schoonmaker, who has been tasting wines for almost 40 years, says, "I can read a 10-word description of a wine by another taster and know what it is and what it tastes like. Can a music critic or art critic convey information so accurately and so quickly?"

Professional wine tasters may sample 50 or a hundred different wines a day, and they usually are concerned with projecting the qualities of new wines that will not be bottled for another year or two and may not be enjoyable for several years after that. While few of us have the opportunity to taste as many different wines as does a professional taster, exposure to a variety of wines is only one factor contributing to his expertise. The other is concentration—and if there is a secret to tasting wines, it is to concentrate for a few moments when a new wine is put before you. You might begin by asking yourself some simple questions: Does it have any obvious faults—a strange or unpleasant smell, a spoiled or bitter taste? Is it dry, slightly mellow or sweet? Is it neutral in taste or distinct in some way? Is it delicate and light-bodied or is it a big, full-flavored, mouth-filling wine? If you have a dry white wine, is it crisp, with some refreshing acidity, or just an acceptable, dull wine? If the wine is red, is it as good as it will ever be, or is there enough flavor and tannin to suggest it will improve with time? Is the wine long or short on your palate, which is to say, is the flavor so mild that you hardly have the sense of drinking wine or does it have so much character that you still taste the wine even after you've swallowed it? These are questions anyone can answer easily for himself, simply by dealing with them one at a time.

If you then decide to taste wines more carefully, you should approach each glass as a professional taster does, examining in turn the wine's color, bouquet and taste. The hue can tell you a lot about a wine, especially in a negative way. Red wines are red-purple in color at first, and gradually fade with time to a pale red, and finally to a tawny color with more or less of a brown tinge. The original hue of a white wine varies from an almost watery paleness to rich gold. As red wines lighten with age, so white wines darken, taking on a deeper cast, and finally turning an unattractive dark brown. With this in mind, the color of a wine will give you a good idea of the way it is aging, irrespective of the vintage year on its label. For example, if a year-old Beaujolais is orange-brown in color, instead of purplish, you should be on your guard. On

The first rule is to concentrate: Ask yourself a few simple questions about taste, smell and color—and then answer them

the other hand, a 10-year-old Bordeaux might still be more red than brown, indicating a slowly maturing wine that has yet to reach its peak. A young white wine that is more brown than straw-yellow should be sipped with at least some suspicion that it has aged too quickly.

Although you can judge the brilliance and clarity of a wine by holding it up to a light, to judge its hue you must tip your glass away from you—against a white background—and examine the outer edge of the wine. If you look down into a glass of wine, the amount of wine it contains will alter its hue.

The bouquet of a wine is a more useful guide to its quality, particular characteristics and faults than most people realize, because much of what we imagine to be taste is really smell. For example, a child holds his nose when he has to swallow medicine because he has learned that what he cannot smell, he will not taste. When you have a cold, you cannot taste food, even though it is your nose, not your palate, that is affected. Furthermore, for most of us the sense of smell is more accurate and more evocative than the sense of taste. Whether it is the unpleasant prickly sensation that reveals an excess of sulfur (used to stabilize some white wines) or the vinegary smell that betrays a spoiled wine or the attractive and distinct perfume of a Beaujolais or German Moselle, the bouquet can tell you a great deal about the wine before you taste it. To smell a wine, gently swirl your half-filled glass—this permits some of the wine to evaporate against the sides of the glass, releasing its bouquet.

Let your nose help you learn what the bouquet can teach you

What you actually taste in a wine is, to a large extent, a combination of acidity, tannin and the presence or absence of sweetness. Acidity is a necessary element in a soundly made wine. Too much will make a wine unpleasantly tart; too little makes it dull and neutral. White wines especially need acidity to give them a liveliness and freshness of taste. Think of how a squeeze of lemon adds to the taste of apple pie or of oysters.

Any young red wine that needs time to mature will exhibit the astringent, puckerish quality that reveals the presence of tannin. As a wine develops, the amount of tannin diminishes, and certain red wines that are well made to begin with will become softer and more appealing if given a year or two in bottle. Tannin combines with coloring matter to form sediment, which is why older red wines are both lighter in color and softer in taste. Such wines as Beaujolais, Valpolicella and most California Zinfandel do not have much tannin and can be consumed soon after they are bottled, as can all light red wines. On the other hand, tannin is normally present in red Bordeaux, many Chiantis and Cabernet Sauvignons from California, Chile or Yugoslavia, and these wines generally benefit from bottle age. Just as there is a remarkable contrast between a hard, immature peach or avocado and one that is ripe, so certain red wines will mature dramatically over the years. Unfortunately, there is no exact way—even for an expert—to determine just how long it will take for a given red wine to reach its peak.

When a wine is in your mouth, try to separate its several tastes as you feel its weight on your palate

Most table wines are dry—that is, all of the sugar originally present in the juice has been converted by fermentation into alcohol. Nevertheless, some dry wines seem to taste drier than others because they contain more acidity or tannin. There are also a number of wines, including many popular rosés, that are more or less sweet. Although the exact amount of residual sugar in a wine can be measured scientifically, whether or not a particular wine is too sweet is very much a subjective judgment. A person who likes three spoonfuls of sugar in his coffee may reject as too dry a wine that has also been rejected as too sweet by someone who enjoys Campari on the rocks.

When you take your first sip of a wine, roll it around in your mouth for a moment so that all of the taste buds on your tongue are exposed to the wine. A professional taster sometimes chews a wine to get it around his mouth, or he may whistle in, quickly drawing the air into his mouth to intensify the taste of the wine.

If you concentrate, it is not difficult to isolate the elements in a wine or to be aware of two or three tastes simultaneously. For example, red vermouth is normally quite sweet, but it also contains quinine, so the first impression of sweetness is balanced by a certain bitterness. To take an even more familiar example, lemonade is a simple combination of acidity and sweetness. Strong tea is a bitter solution dominated by tannin; if you add a slice of lemon you add acidity, and if you then add sugar to mask the first two elements, you have created a simple combination of sour, sweet and bitter. These three elements are also found in some wines, although in a more subtle and better balanced combination.

When a wine is in your mouth, you also become aware of its body in terms of its weight on your palate. It may be light and delicate or full and rich—and its success in complementing various dishes has as much to do with this as with anything else.

If you find, as I think you will, that by concentrating for just a few moments on every wine you drink, you begin to enjoy wine a lot more, then you may want to start keeping tasting notes. It is probable that most people who bother to make tasting notes—professionals aside—are those who normally drink fine wines and want to recollect nuances of taste among different vineyards and vintages. It seems to me even more useful for the consumer of everyday wines to note down his impressions, and above all to make sure he has written out the exact names of the wines he likes.

The simplest way to keep track of the wines you drink at home is to get an itemized bill from the wine store and then to jot down whether or not you enjoyed each wine. A more flexible approach is to keep a notebook in which you mark down the date, the name of the wine and the vintage, the producer, winery or brand, the cost and your comments. You may also want to put down where, or with whom, you drank the bottle, which may help you to remember your original impressions. If possible, make your notes with the bottle in front of you, as it is very easy to forget the relevant details on a label. In any case, the sooner you can note down your impressions, the more accurate they will be.

Take notes—in whatever form that helps you remember the wine

As for the notes themselves, they need not be elaborate. The trick is to use words precise enough to recall to mind the characteristics of a wine drunk months before. Try to define every wine in terms of its taste, rather than with such words as charming, frivolous, unassuming, pretentious and so on. For example, if you are tasting a light, dry white wine, you might characterize its bouquet as clean and fresh. A German Moselle might strike you as flowery and fragrant with a balancing acidity that could be described as piquant. The taste of a dry white wine might be delicate, with a crisp and refreshing acidity. A less appealing one might be thin, sharp, too tart or small, without much flavor of any kind. Another might be neutral—not bad, but without any distinctive features.

A red wine such as Châteauneuf-du-Pape might be described as powerful, sturdy and robust. If it's too powerful, it might be coarse. If a red wine is too young, it might be austere, or even astringent. If it has some bottle age, it would be round and balanced. But if it was kept too long in the barrel, it might strike you as woody, tasting more of wood than of wine. A red wine without much backbone might be flabby or dull or short on the palate.

It's much easier to characterize a wine if you can compare it to another wine at the same time. Try two half-bottles at dinner or two bottles with friends, and see if you can describe each wine so it is clearly distinct from the other. Above all, don't let wine-tasting become a chore. A few moment's thought to determine whether or not you like a wine—and why—is as much as you may be able to manage in a convivial setting. And don't hesitate to alternate precise tasting notes with occasional flights of fancy. I recently attended a tasting at which several poets were asked to describe the wines. One white was described as "mock Hock" and a slightly sparkling wine as "Champagne's daughter." A wine without much character elicited the comment "no chin," and drinking a fine Bordeaux was compared to "entering a large room and discovering a series of even grander rooms beyond it."

There's no point in tasting wines carefully unless it's fun. But if you always take a few moments to concentrate on a wine and on what you think of it, you will be surprised at how much easier it becomes to define your impressions, how much simpler it is to remember what you drink and how much more you enjoy wine.

THEY WORK AS WELL AS THEY LOOK

Editor NANCY CRAIG □ *They're all handsome enough just to let them be—but you'll be cheating yourself if you don't let these new wonder-working housewares do, too. . . . For example:* **1.** *Char-B-Que, a small electric grill with a new oval shape, designed to get the best of the heat. $40; Char-B-Que Inc.* **2.** *Homemade popcorn is in vogue here with one of the many good automatic poppers today, the Butter-Up Corn Popper. $19; Hamilton Beach.* **3.** *An electrically dehumidified brisker keeps crispy treats crunchy. $25 at Hammacher Schlemmer.* **4.** *Updated captain's stool for bar or kitchen with chrome-plated footrest for the sit-down cook. $45: Hamilton Cosco Co.* **5.** *Mr. Coffee makes a fast perkless pot of coffee, kept hot on its own warmer plate. $40; North American Systems Inc.* **6.** *The pressure cooker is back with an all-new facelift: the Mirro-Matic cooker in red, avocado or gold chrome. $22; Mirro Aluminum Co.* **7.** *Empty and clean an iron at the same time with this new self-cleaning spray, steam and dry iron with water-level window. $30; from General Electric.* **8.** *Oven-to-table casseroles are easier to carry with this wider-handled Corning Ware dish in new Spice*



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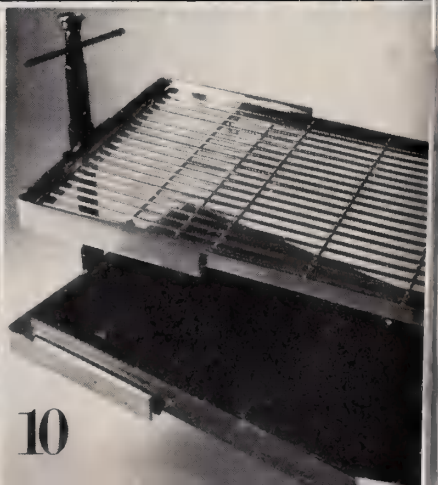
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9. *Battery-operated, plug-in cotton candy machine will please the at-home crowds. $16 at Hammacher Schlemmer.* **10.** *Versa Grill adjusts for use in most fireplaces (from 22 to 40 inches high) or, with ground stake, for use outdoors. $44.50 at Hammacher Schlemmer.* **11.** *The plate rack with an award-winning design. $2: Rubbermaid Inc.* **12.** *For home or away, Bomba is an easy-to-carry, compact unit combining dinner, beverage and flatware sets. Shown is the 42-piece set for four, $100: Cerama Inc.* **13.** *Temperware, an informal, exceptionally durable type of dinnerware, is designed to go from freezer to oven to table to dishwasher. In Percussion pattern, fondue ($28), warmer stand with burner ($21) and plate ($7), all by Lenox. The complete 45-piece set is $225.* **14.** *A group of bright new canisters with cheerful designs for the most colorful kitchen storage. About $13 to $15 for a set with four different sizes: Harper J. Ransburg Inc.* **15.** *The blender you'll hardly hear has a Whisper-Drive power center that's the quietest yet, a 24-speed control dial and slide control for settings timed from one to 60 seconds. $90; Ronson Corp.*


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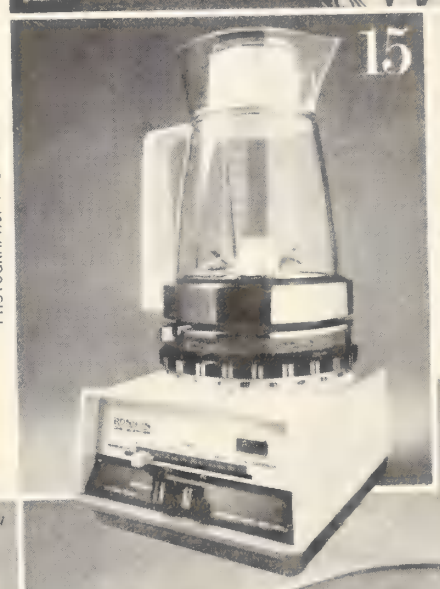


16. *Self-stirring cordless electric saucepan does the work for you. For sauces, custards, hot cereals, any food that demands constant stirring. Red porcelain enamel on cast aluminum. Teflon-lined. $30: Invento at Hammacher Schlemmer.* **17.** *For the storage solution this eight-piece cookware set nests into one stack. The Stow-Aways, $26: West Bend Co.* **18.** *The kitchen coup, Taverna, copper skillet with silver lining, $40, Georg Jensen.*

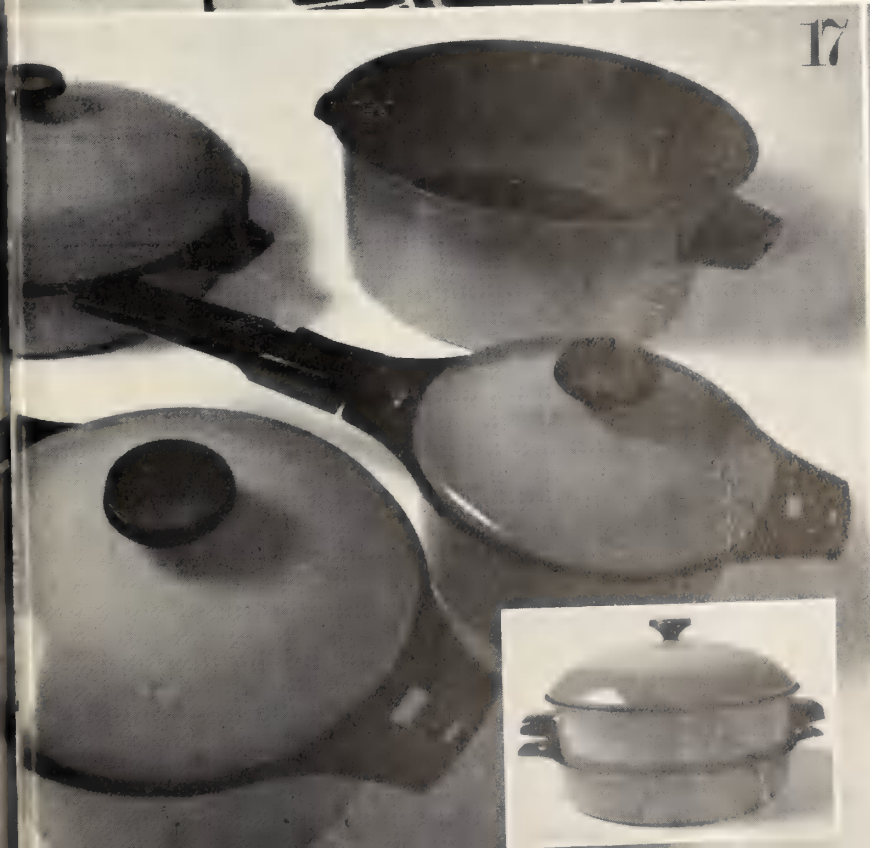
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TWO-IN-ONE PLAN FOR SKI WEEKENDS

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"Before our ski house was built, every house on Stratton Mountain was a pseudo-Swiss chalet —architects laughingly called them cuckoo clocks," says Mrs. Frank Webber. "But ours is such a great success that every house built here since has also been contemporary."

The dual nature of the Vermont house Hardy Holzman and Pfeiffer designed for the Webbers and their four children is clearly indicated by its exterior shape—two shed roofs intersecting at right angles. As Mrs. Webber puts it, "We wanted two very separate houses within one . . . one for the children, where they could make all the noise they wanted, the other quiet and peaceful for adults."

There is an informal living room for the children (who range in age from nine to 18) and their guests with its own small Pullman kitchen for preparing snacks. And there is a "more formal" one (*right and below*) for adults. A casual room with Moroccan rug, upholstered benches and bright blue and yellow beanbag chairs, this cheerful space could be considered formal only by ski-house standards, yet it is very much an adult retreat for resting after a day on the slopes.



NORMAN McGRATH



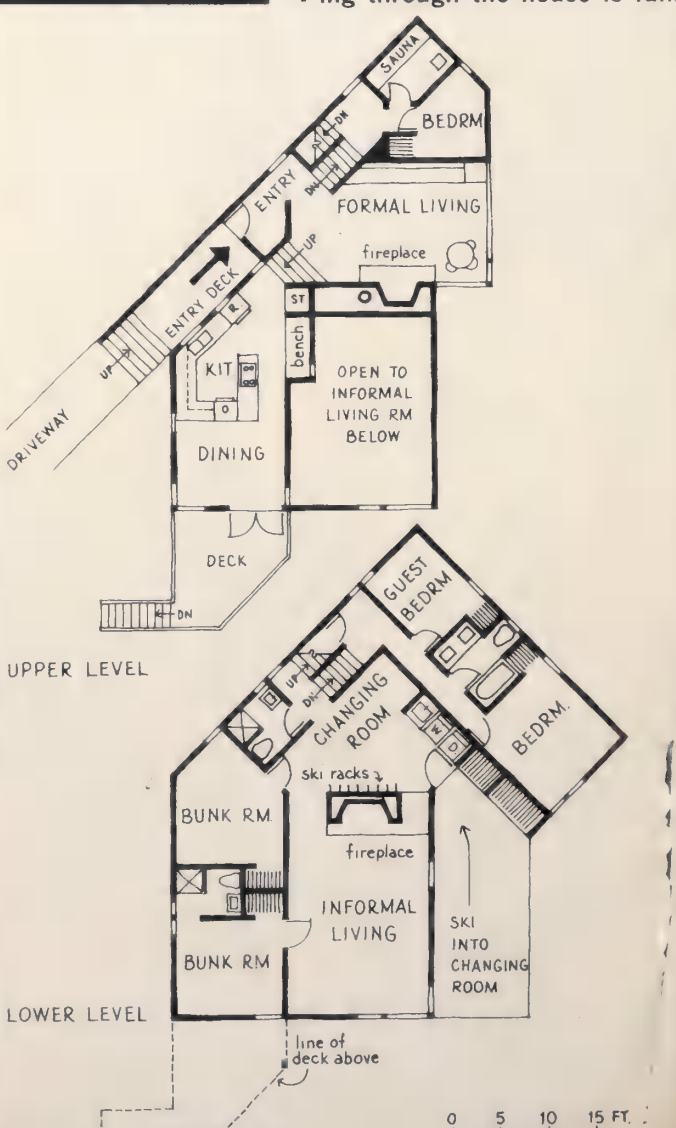


To make the Webbers' kitchen and dining areas (*left*) appear more open than they really are, the architects turned to supergraphics. "We wanted them to read as one space visually," explains Norman Pfeiffer, "and we chose royal blue circles because they make the two rooms seem one space that has been sliced into like a marble cake."

The house, built by Contractor Maurice McGinn of Londonderry, Vt., has many places for extra guests to sleep. In fact, with all the bunk beds and the spots where they put sleeping bags, it can accommodate 20 people at any one time.

Part of the fun of being at the Webbers' is experiencing firsthand the ups, downs and arounds of the plan (*below*). You enter the house via a long entry ramp on the formal living room level, and from there you can either go up a few steps to kitchen and dining room or down and around to bedrooms and sauna or down even further to the children's bunk rooms and their informal living room —which can be skiied into directly through its own entrance and changing room. "Because of the exciting way the architects have played with space," says Mrs. Webber, "just walking through the house is fun."





FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

What is a flan?

A French word meaning, literally, a custard. In Spain, a baked custard is called a flan. However, **Dictionnaire de l'Academie des Gastronomes** defines it as a "kind of tart." Often, today, it's a pastry shell with a sweet or savory filling. The ring in which the pastry is baked is also called a flan, which means metal disk. See custards, page 92.

What exactly is honey?

One of the oldest sweets known to man, the Old Testament describes the ideal land as one "flowing with milk and honey" and the Romans and Greeks referred to honey as food "fit for the gods." A natural, unrefined sweet with traces of minerals, vitamins and enzymes, it is the nectar from blossoms gathered by the honeybees and ranges in color from crystal white to glowing amber. The flavor of honey depends on the flowers from which the bees gather the nectar. There are many flavors, so it is wise to read labels before buying. Honey is available liquid in jars or five-pound cans, creamed (sometimes called spun or whipped) in jars or cartons. Then there is honey butter, which is found in the dairy department, and, of course, honey in the comb, just as the bees produce it, available in square boxes at certain times of the year. Finally, chunk or cut honeycomb in jars of honey is available the year round. Honeycomb is pure beeswax, edible and digestible.

Where do you store honey?

In a dry place, not the refrigerator, because it absorbs moisture.

What do you do when liquid honey becomes granular?

Stand the jar in hot (not boiling) water until it is liquid again.

What's the easy way to measure liquid honey?

Brush the spoon or cup with vegetable oil or wet with water. This keeps the honey from sticking to the spoon or cup.

Can honey replace sugar in recipes?

The California Honey Advisory Board says, and we quote: "In many recipes you can replace 1 cup of sugar or syrup with 1 cup of honey. If recipe calls for additional liquid, omit ¼ cup. But recipes especially developed and tested for honey give the best results." A new book, **Cooking with Honey** (Crown, $4.95), by Hazel Berto, covers a vast number of recipes that call for honey, including meats, vegetables, breads and, of course, pastries, cakes and desserts.

What is suet?

The solid fat that accumulates around the loin and kidneys of beef animals. It can be rendered, which simply means melted, or chopped and used in puddings, such as plum pudding or steamed fruit suet pudding or to make suet crust. Rendered suet is used for frying or deep-fat frying certain foods.

Why do some chickens have dark bones?

The National Broiler Council tells us that broilers are marketed at such a young age (8½ weeks) that the bones contain more blood than those of older birds. So, when these young chickens are stored in the freezer, the blood coagulates and darkens the bones and the meat surrounding them. This in no way affects the flavor or wholesomeness of the meat.

How long can you store fresh chicken?

You can safely count on keeping fresh chicken for two days, wrapped loosely in the market wrapping. Remove the giblets and wrap separately. If it is necessary to keep the chicken longer, rewrap in moisture- and vapor-resistant material and freeze.

What are "Dutch style" greens?

reens (beet tops, Boston lettuce, leaf lettuce, romaine, escaole, chicory, spinach, etc.) cooked with bacon, vinegar and gar. They are also called "wilted." Thus, wilted lettuce. ■

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Pages 8-10

For more information on the resort communities listed: Cape Eleuthera Sales Ltd., 2801 Ponce de Leon Blvd., Coral Gables, Fla. 33134; Sunriver Properties Inc., Sunriver, Ore. 97701; Sea Pines Plantation, Hilton Head, S.C. 29928; Haystack, Chimney Hill, Wilmington, Vt. 05363; Desert Island, Palm Springs, Calif. 92262.

Pages 8-14

For information on home exchange services, send requests to: The Vacation Exchange Club, 119 Fifth Ave., Room 605, N.Y.C. 10022; Pan Am Home Exchange Service Vacation Exchange Club Inc., 119 Fifth Ave., N.Y.C. 10003; Holiday Home Exchange, Box 555, Grants, N.M. 87020.

Pages 49-67—Classics

Page 49: French-style vitrine, Louis XVI dining chairs and Louis XV dining table, MELDAN CO. INC.* Chair fabric, BRUNSCHWIG & FILS.* Custom-design area rug, DESIGNER FLOOR COVERINGS. Antique Louis XV chandelier, ANN-MORRIS ANTIQUES, 1061 Second Ave., N.Y.C. 10022. Centerpiece, custom-designed by DICK GARNER INC., 2800 Routh St., Dallas 75201. Place mats and napkins, THE LINEN TREE, 509 N. Robertson, Los Angeles 90048. Bamboo design flatware, NEIMAN-MARCUS, Main and Ervay, Dallas 75201. Royal Worcester china service, PARKE-BERNET GALLERIES INC., 980 Madison Ave., N.Y.C. 10021. Antique accessories in vitrine, PARKE-BERNET GALLERIES; EDWARD MARNO OF CHELSEA LTD., 8455 Melrose Place, Los Angeles 90069.

Pages 50-51: Fabric on upholstery and curtains, SCALAMANDRÈ SILKS INC.* Rugs, STARK CARPET CORP.* Coffee table, JOSEPH LOMBARDO.* Drum table and breakfront, FLORIAN PAPP INC., 962 Madison Ave., N.Y.C. 10021. Straw tables, BIELECKY BROTHERS.* Campaign seat, quartz, and silver, white and shell lamps are all from KARL SPRINGER LTD.* Venetian mirror, GENE TYSON INC., 19 E. 69th St., N.Y.C. 10021. Plants, flowers and silk flowers, ED STIFFLER, 1008 Second Ave., N.Y.C. 10022. Painting, FINDLAY GALLERIES, 7 E. 57th St., N.Y.C. 10022. Porcelain and baskets, JOHN ROSSELLI, 255 E. 72nd ST., N.Y.C. 10021.

Page 52, upper left, and page 53: Walls were upholstered by FLEMMING HEGNER CORP. Curtains and lounge chairs upholstered by RONALD JONAS INTERIORS INC.* Paisley fabric, BRUNSCHWIG & FILS.* Red pillow fabric, CLARENCE HOUSE.* Sofa, HENRY B. URBAN.* Chippendale armchair, SMITH & WATSON INC.* Coffee table, ROUNDTREE COUNTRY REPRODUCTIONS INC.* Plaid fabrics AND VICE VERSA.* Etagère, BIELECKY BROTHERS.* Lacquer work on desk, OTTO VANDRAK.* Rug, ERNEST TREGANOWAN INC.* *Upper left inset:* Mirror work and chrome spiral table, SEGUIN MIRROR & GLASS INC.* Lacquer armchair, ELLEN L. McCLUSKEY ASSOCIATES;* white vinyl seat, GILFORD INC.* Regence armchairs, ROUNDTREE COUNTRY REPRODUCTIONS INC.*; plaid, ROBERT F. LEHR CORP.* Sofa, HENRY B. URBAN INC.*; fabric and plaid pillow fabric, AND VICE VERSA.* Ribbon pillow, PARRISH-WOODWORTH FLORIST, 680 Madison Ave., N.Y.C. 10021. Porcelain lamps, THE FAN CO.; shades, SEIGMAN-AMBRO INC.* Sconces, CHRISTOPHER CHODOFF LTD.* Rug, EDWARD FIELDS INC.* *Lower left inset:* Tent upholstery work, FLEMMING HEGNER CORP.* Stripe fabric, CLARENCE HOUSE.* Settee, WYCOMBE MEYER CO. INC.* Glass tables and mirror work, SEGUIN MIRROR AND GLASS INC.* Mirrors and console, LEWIS MITTMAN INC.* Velvet chair fabric, JACK LENOR LARSEN INC.* Tiered stand from CHRISTOPHER CHODOFF.* Chandelier, JOHN ROSELLI, 255 E. 72nd St., N.Y.C. 10021. Flooring, ERNEST TREGANOWAN INC.*

Page 55: Gray, red and yellow rug, STARK CARPET CORP.* Curtain valance and draperies and bergère fabric, BRUNSCHWIG & FILS.* Sheer curtain, ANTON MAIX FABRICS INC.* Louis XVI mahogany table from FENWICK COURT.* Coffee table, PAUL M. JONES INC.* Single Louis XVI bergère chair, PAST & PRESENT, 681 Madison Ave., N.Y.C. 10021. Pair of Louis XVI gilt bergères and Kang Shi porcelain lamp, DALVA BROTHERS INC., 44 E. 57th St., N.Y.C. 10022; blue watered-silk fabric from GARRICK STEPHENSON, 42 E. 57th St., N.Y.C. 10022. Candelabra, JOSEPH RONDINA, 27 E. 62nd St., N.Y.C. 10021. Backgammon set, ALBRIZZI DESIGNERS INC.* Bronze doré bird, 19th century, DAVID BARRETT.* Painting by Emil Bernard and drawing by Louis Valtat, JOHN FOLMAN GALLERY, Bronxville, N.Y. 10708. Drapery installation, JULES EDLIN.* Paint, BLACKBURN PAINT CO.*

Page 56: Rug from STARK CARPET CORP.* "Tarquin" vinyl bedspread, "Sudan" wallcovering, and "Michele" canopy fabric and curtain fabric behind bed, HANNETT, MORROW & FISCHER INC.* Night table, antique. Wall lamps, HANSEN LAMPS.* Flowers, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022. Painting by Tom Morrow.

Page 57—top: Blue and white print wallpaper, CLARENCE HOUSE.* Sofa, HENRY B. URBAN INC.*; fabric, STROHEIM & ROMANN.* Curtains, JACK VALENTINE INC.*; fringe, SCALAMANDRÈ SILKS INC.* Wicker chairs and round table and chairs, MAYHEWS, 509 Park Ave., N.Y.C. 10022; cushion fabrics, RAMSONA FABRICS.* Straw matting, ROSECORE CARPETS.* Lamp and shade, CHARLES R. GRACIE & SONS.* Lantern, LUTEN-CLAREY-STERN INC.* Horns and antique bamboo mirror from GARVIN MECKING.* *Bottom left:* All fabric, HANNETT MORROW FISCHER INC.* Navy blue piping, SCALAMANDRÈ SILKS INC.* Bedding, FRANK A. HALL & SONS LTD.* Headboard, THE HEAD-BED CO. INC.* *Bottom right:* Wallpaper and fabric, CLARENCE HOUSE. Rug, PATTERSON FLYNN & JOHNSON INC.* Paper hanging, BLACKBURN PAINT CO.*

Page 58—top: CARPETALK INC., (Headquartered at 2655 S. Dixie, Dayton, Ohio 45409) features a color-coordinated carpet, paint and fabric service with centers in Ohio, Kentucky and Indiana. Carpet, Allied Chemical Nylon fiber and window shade fabric, DON MENENHALL CARPETALK INC. Window shade, WINDOWSHADE MANUFACTURERS ASSOCIATION. The bed, chairside table, cocktail table, upholstered chair, country modern love seat and server all from the Hallmark Collection, AMERICAN OF MARTINSVILLE. Yellow ceramic lamp, TYNDALE INC. Silver and glass accessories, WALLACE SILVERSMITHS. Napkins, H.J. STOTTER. Wood, copper, pewter accessories and sconces, S.P. SKINNER CO. INC. Ceramic birds, rabbits, shells, brass cachepot and covered urn, MOTTAHEDEH AND CO. Fur bed throw and pillows, JANICE INTERNATIONAL LTD. All flowers, ED STIFFLER, 1008 Second Ave., N.Y.C. 10022. Paintings, graphics, KENNEDY GALLERIES, INC., 20 E. 56th St., N.Y.C. 10022.

Page 59: Pillows and gingham, DAN RIVER INC. Headboard fabric, BRUNSCHWIG & FILS. Curtain fabric, ART MARK FABRICS. Brass and glass pedestal and sofa, SWAIM ORIGINALS; sofa fabric, BASSETT McNAB. Carpet, C. H. MASLAND & SONS. Lamp, TYNDALE INC. Paint, PRITCHARD PAINT & GLASS CO.

Page 60—top left: All furniture, THOMASVILLE FURNITURE. Bedspreads, fabrics of Kodel fiber, CROSCILL CURTAIN CO. Lamp, TYNDALE INC. Rug, Kodel fiber, WORLD CARPETS.* *Bottom:* Table, French silver candlesticks, shell and obelisks from ALBRIZZI DESIGNS INC.* Etagère, THE PACE COLLECTION INC.* Chairs custom-designed by Robert Metzger. China, TIFFANY & CO., 727 Fifth Ave., N.Y.C. 10022. Silver place-setting, BLACK STARR & FROST LTD., 1271 Avenue of Americas, N.Y.C. 10020. Basket, CARTIER INC., Fifth Avenue and 52nd Street, N.Y.C. 10022: Plexiglas luncheon place mats, owner's design. Antique porcelains, MATTHEW SCHUTZ LTD.* Painting by Martin Zerolo, WALLY F. GALLERY, Palm Beach, Fla. 33480. Marble travertine floors, ANDERSON TILE.*

Page 61: Oyster-white-and-saffron rug, S.M. HEXTER: fabrication, EDWARD H. SPRINGS, INTERIORS INC. Parsons tables and love seats were custom-designed. Pedestal table, KNOLL ASSOCIATES INC.* Table lamp, CHAPMAN MANUFACTURING CO. Standing lamp, KOCH & LOWY INC. Table fabric, ARTHUR H. LEE & JOFA INC.* Furniture fabric, BASSETT McNAB CO. Antique breakfront and rose chairs from EDWARD H. SPRINGS, INTERIORS INC. Side chair, reproduction, Four Corner Collection, THOMASVILLE FURNITURE INDUSTRIES INC.

Page 62—top: White-red-and-brown rug, ALBRIZZI DESIGNS INC.* All fabric, SCALAMANDRÈ SILKS INC.* Sofa, Plexiglas chair, desk and built-in unit, all custom-designed by Kevin Durr. Desk chair, THE PACE COLLECTION INC.* Lighting of bookshelves by GEORGE KOVACS LIGHTING INC.* Chrome lamps, GEORGE KOVACS INC.* Desk lamp, Italian import. Painting by Asoma, FINDLAY GALLERIES, 11 E. 57th St., N.Y.C. 10022. *Bottom:* Daybed, upholstered chair and mirror, CENTURY FURNITURE CO. Other furniture, accessories and rug, custom-designed from DOROTHY BAKER BILLINGS INC.* Paint, Beniamin Moore, PRITCHARD PAINT & GLASS CO. Chandelier, DIAMOND MANUFACTURING CO.

Page 63—top: Bed custom-designed by Rubén de Saavedra. Bedding, THE HEAD-BED CO. INC.* Bed and white chair fabrics, JACK LENOR LARSEN INC.* Antique Ming chest, Buddha and window sculpture, CHARLES R. GRACIE & SONS INC.* Gray chest and silver container, both custom-designed by Rubén de Saavedra for OBJETS PLUS INC.*

White chair and window seat, FINE ARTS FURNITURE INC.* Window seat fabric, ISABEL SCOTT FABRIC CORP.* Rug, ROSECORE CARPETS.* Window blind, HOLLAND SHADE CO.* Red/black box, KARL SPRINGER LTD.* Painting by Barbara Kwaisiniski, DAN GREENBLAT.* Geometric A painting by Nancy Miller, ENVIRONMENT GALLERY, 205 E. 60th St., N.Y.C. 10022. *Lower right:* Rug, ROSECORE CARPETS.* Towels, WEST POINT PEPPERELL INC.* Wallcovering and acrylic painting, custom-designed by Rubén de Saavedra. *Lower left:* Black suede vinyl wallcovering, GILFORD INC.* Rug, ROSECORE CARPETS.* Chair, FINE ARTS FURNITURE INC.*; fabric, ISABEL SCOTT

FABRICS CORP.* Table, PAUL M. JONES.* Closet paper, KARL MANN ASSOCIATES INC. Closet bag, SHERLE WAGNER.*

Page 64—bottom: Available at MEIER & FRANK, Portland: Pine chest and cannonball bed, "Kling" furniture, BAUMRITTER CORP. Etagère, THE LANE CO. INC. Eagle, ANNE ALLEN STUDIOS. Bedspread, Dakota Handcrafts by TRACT WEBSTER. Carpet by MAND CARPET MILLS.

Page 64 and top left inset page 63: All items are available from BULLOCK'S, Los Angeles. Dining room table and chair are Swedish imports. Foil wallpaper, WALL PRIDE. Wood floor, PARKWOOD LAMINATES. "Aquarius" screen fabric, BLOOMCRAFT. Teacart, and nest of cocktail tables from THE IN CO. China from BLOCK. Lauffer stainless steelware made in Norway. Chandelier, ROBERT SONNEMAN ASSOCIATES INC.* Woven wood blinds, CALIFORNIA WINDOW FASHION. Wooden lamp with pleated shade, TYNDALE INC. Lamp table, HERITAGE. Upholstered furniture, FLAIR OF NORTH CAROLINA. Pelmet over windows and fireplace covered with suede, S. P. SKINNER FABRIC. Antique Persian toy.

Page 66—top: All available at The J. L. HUDSON CO., Detroit: Writing desk, MILLING ROAD.* Upholstered chair, HENREDON FURNITURE INDUSTRIES INC. Footstool, COCHEO BROTHERS INC.* Lamp, CHAPMAN LAMPS FURNITURE & ACCESSORIES.* Bedspread, NETTLE CREEK INDUSTRIES.* Fabric, "Ratazzi," IMPERIAL TEXTILE CO. OF N.Y. INC.* Carpet, "Spectacular" by KARASTAN. *Bottom:* all available at WOODWARD & LOTHROP, Washington, D.C.: Wallpaper on walls and screens, F. SCHUMACHER & CO.* Carpeting, PHILADELPHIA CARPET CO.* Bed and ottoman fabrics, SCALAMANDRÈ SILKS INC.* Chaise, M. MITTMAN & CO. INC.*; fabric, HENRY CALVIN FABRICS.* Ottomans, CENTURY FURNITURE CO. Lamp and shade, TYNDALE INC.

Page 67: All available at RICH'S, Atlanta: Fabric on the chair and the window shade fabric, BRUNSCHWIG & FILS.* Armchairs, LEOPOLD COLOMBO INC.* Draperies and table skirt fabric, COHAMA DECORATIVE FABRICS. Rug, RICH'S CONNOISSEUR GALLERY, 45 Broad S.W., Atlanta 30303. Sideboard and breakfront, Windermere Collection, HERITAGE FURNITURE. Mirror, Betty Foy Sanders.

Pages 68-73—Spring

Retail sources: 8. Comforter, BLOOMINGDALE'S, 59th Street and Lexington Avenue, N.Y.C. 10022, and NEIMAN-MARCUS, Main and Ervay, Dallas 75201. 9. GIMBELS, 33rd Street and Broadway, N.Y.C. 10001. 10. JOSKE'S, Alamo Plaza, San Antonio, Tex. 78206. 11. THE CARLIN SHOP, SAKS FIFTH AVE., Fifth Avenue and 50th Street, N.Y.C. 10022. 16. CARTIER, 52nd Street and Fifth Avenue, N.Y.C. 10022. 19. CASWELL-MASSEY, 518 Lexington Ave., N.Y.C. 10017. 22. GIMBELS. 24. Writing paper, BONWIT TELLER, 56th Street and Fifth Avenue, N.Y.C. 10022. Pen, CARTIER. 26. JOSKE'S. 27. THE KENTON COLLECTION, Dept. 08036, P.O. Box 34257, Dallas. 31. GIMBELS and B. ALTMAN & CO. 34th Street and Fifth Avenue, N.Y.C. 34. B. ALTMAN & CO.

Pages 76-81—Ohrstrom

Foyer: Chinese Chippendale mirror, STAIR & CO.* Lacquer console, CHRISTOPHER CHODOFF LTD.* Planter, PAUL M. JONES INC.* Empire round table, JOSEPH LOMBARDO INC.* Rug, V'SOSKE INC.* Wallpaper, COWTAN & TOUT INC.* Curtain fabric, STROHEIM & ROMANN:* trim, SCALAMANDRÈ SILKS INC.*; workmanship, HENRY B. URBAN INC.* Chandelier from CHARLES J. WINSTON & CO.*

Living room: Floral chintz and coral strié fabric, BRUNSCHWIG & FILS.* Plaid chintz, AND VICE VERSA.* Regency chairs, YALE BURGE INC.* Coffee table and silver bowls, JOSEPH LOMBARDO INC.* Lamp, PAUL M. JONES INC.* Wood basket, DAVID BARRETT.* Sofa and curtain fabric, HENRY B. URBAN INC.* Rugs, ERNEST TREGANOWAN INC.*

Dining room: Off-white curtain fabric, STROHEIM & ROMANN.* Coral fabric, SCALAMANDRÈ SILKS INC.* Breakfast table, JOSEPH LOMBARDO INC.* Duhrie rug, ERNEST TREGANOWAN INC.* Sconces, CHARLES WINSTON & CO. INC.*

Guestroom: Wallpaper, CONNAISSANCE FABRICS INC.* Chintz, CLARENCE HOUSE.* Embroidered crisscross fabric, LEE BEHREN SILKS LTD.* Blue rep fabric, CLARENCE HOUSE.* Curtains and spreads made by HENRY B. URBAN INC.* Upholstery, RONALD JONAS INTERIORS INC.* Tea set, D. PORTHAULT INC., 57 E. 57th St., N.Y.C. 10022. Rug, ERNEST TREGANOWAN INC.*

Master bedroom: Chintz, CLARENCE HOUSE.* Flamestitch fabric, RAMSONA FABRICS LTD.* Upholstery, HENRY B. URBAN INC.* Chest, JOSEPH LOMBARDO INC.* Enamel table, STAIR & CO.* Lamps, NURI FARHADI INC., 920 Third Ave., N.Y.C. 10022. Bed mirror, brackets, stools custom-designed by ELLEN L. McCLUSKEY ASSOCIATES. Crystal fireplace finials from CHRISTOPHER CHODOFF LTD.* Carpet from ERNEST TREGANOWAN INC.*

Sunroom: Print fabric, WOODSON WALLPAPERS INC.* Stripe fabric and twill curtain fabric, PATTERSON-PIAZZA INC.* Tapes, CLARENCE HOUSE.* Curtain workmanship, HENRY B. URBAN INC.* Butterfly pillow, lamp and Jean Michel Frank tables, CHRISTOPHER CHODOFF LTD.* All chairs, YALE R. BURGE INC.* Garden stools, CHARLES R. GRACIE & SONS INC.* Mirror, F. P. VICTORIA.* Lamp, TYNDALE INC. Sisal rug, ERNEST TREGANOWAN INC.* Lacquer work, OTTO VONDRAK INC.* Upholstery, RONALD JONAS INTERIORS INC.*

Porch: Furniture, McGUIRE. Fabric, FRANCISCAN FABRICS INC.*

Pages 82-89—Designs

Retail sources: 2 and 6. LORD & TAYLOR, Fifth Avenue at 38th Street, N.Y.C. 10018; TIFFANY, 727 Fifth Ave., N.Y.C., 10022 (all stores). 9, 10, 11, 16, 33, 40 and 41. GEORG JENSEN, 601 Madison Ave., N.Y.C. 10022 (all stores). 13. JORDAN MARSH CO., 450 Washington, Boston, Mass. 02108, and WOODWARD & LOTHROP, 10th and F Streets, N.W., Washington, D.C. 20013 (all stores). 14. MARSHALL FIELD, 111 N. State St., Chicago 60602. 15, 31 and 33. BONNIERS, 605 Madison Ave., N.Y.C. 10022. 17. NEIMAN-MARCUS, Main and Evray, Dallas 75201, and at D/R INTERNATIONAL, 48 Brattle, Cambridge, Mass. 02138. 19 and 37. CARSON, PIRIE, SCOTT & CO., 1 S. State, Chicago 60603; DAYTON'S, 700 On the Mall, Minneapolis 55402. 26. ROSENTHAL STUDIO HAUS, 584 Fifth Ave., N.Y.C. 10036. 30. KAUFMANN'S, Fifth and Smithfield, Pittsburgh 15219, DUNHILL'S, 620 Fifth Ave., N.Y.C. 10009 (all stores). 32. STIX, BAER AND FULLER, 601 Washington St., St. Louis 63101. 33. BLOOMINGDALE'S, Lexington Avenue and 59th Street, N.Y.C. 10022. 43. JOHN WANAMAKER, 13th and Market, Philadelphia 19101; B. ALTMAN & CO., Fifth Avenue and 34th Street, N.Y.C. 10016. 46. G. FOX, 960 Main, Hartford, Conn. 06103.

Pages 90-91—Begonias

Tuberous begonias from: ANTONELLI BROTHERS, 2545 Capitola Rd., Santa Cruz, Calif. 95060. Harlow hybrids. KORAL GARDENS, Pattersonville, N.Y. 12137. Brown Bulb Ranch hybrids, GEORGE W. PARK SEED CO., Greenwood, S.C. 29647. WHITE FLOWER FARM, Litchfield, Conn. 06759.

Rex begonias from: KARTUZ GREENHOUSES, 92 Chestnut St., Wilmington, Mass. 01887. LOGEE'S GREENHOUSES, 55 North St., Danielson, Conn. 06239. MERRY GARDENS, Camden, Maine 04843. RUDOLF ZIESENHENNE, 1130 N. Milpas St., Santa Barbara, Calif. 93103. MRS. ROSETTA WHITE, 1602 N.W. Third Ave., Abilene, Kans. 67410. LESLIE WOODRUFF, 1100 Griffith Rd., McKinleyville, Calif. 95521. E.A. McWHORTER, 2010 Rockland Rd., Columbia, S.C. 29210.

Pages 92-93—Custards

"Gloucester" bowl, "Lowestoft" collection, SPODE CHINA. Porcelain ramekins from PAMPERED KITCHENS, 21 E. 10th St., N.Y.C. "Square on End" fabric, CHARTERHOUSE DESIGNS.*

Pages 96-97—Housewares

Retail address sources: 3, 9, 10 and 16. HAMMACHER SCHLEMMER, 147 E. 57th St., N.Y.C. 10022. 18. GEORG JENSEN, 601 Madison Ave., N.Y.C. 10022. ■

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CHECKLIST

Continued from page 73

says this "Welcome, spring" story will be told in 12 vignettes "designed to appeal to individual tastes—whether Oriental, Colonial or modern in feeling." Each vignette will present a total home furnishings picture, he adds, using spring yellows with accents of orange and green.

HOCHSCHILD/KOHN in Baltimore is concentrating on the different results that can be produced by one classic approach—dark walls with bright accents. "Through the day-to-day problems customers bring to our Interior Design Studios, we know they're most interested in classic schemes," explains Helen Bryant, associate furniture buyer. "In our traditional setting, we're using a dark rust fabric on the walls and for upholstery, with accessories of white and lemon yellow showing the Oriental influence." The same combinations will color the contemporary setting, but here with "bronze materials in clean designs."

At **McCURDY & CO.** in Rochester, N.Y., Home Furnishings Coordinator Barbara Servé reports a swing to stripes and flowers. Vignettes in the store's drapery department are taking a two-color scheme from a green-and-yellow stripe with a batik design feeling and a multicolor scheme from a pink-purple-green-and-white tulip print.

Spring is coming up in colors and mirrors at **HUFFMAN-KOOS** in Hackensack, N.J. "We're showing three sizzling apartments, starting with a walk-in window display in ginger-snapping red," says Public Relations Director Pat Watson. An exciting monochromatic treatment, this bedroom features a red-on-red-on-red wallpaper with a red-on-red-on-pink carpet and an orange-red-and-pink velour bedspread. Traffic is bound to stop, too, at the mirrored apartment, where both mirror tiles and wallpaper with a silver background reflect a multicolor scheme of yellow, blue and green. "The whole apartment has an airiness and sunniness that could be an inspiration for windowless apartments and rooms," adds Ms. Watson. The third setting is an apartment in the brown family. Brown-on-brown geometric wallpaper backdrops Henredon's "Artifacts" dining furniture with gold-upholstered chairs and a sofa in oyster leather.

For the young man who marches to a different drum, **FLEISHMAN FURNITURE CO.** of Poughkeepsie, N.Y., has created a 1776 bedroom in red, blue, white and gold. Georgine Shook of Fleishman's says the room's "composure and balance is planned to reflect the constantly changing personality of early boyhood years." Carpeting and two solid-colored walls ("to be decorated with his personal paraphernalia") are in blazer blue; a third wall is covered in a wallpaper of Revolutionary War figures on a white background, with a coordinating print on the fourth wall.

Soft and springy are the words at **SOSNIK'S** in Winston-Salem, N.C., and yellow and blue are the shades that carry them out. "It's a bright, colorful vignette and will appeal particularly to young homemakers," believes R. B. Sosnik. The setting combines a walnut Parsons table with chrome-and-glass coffee tables, white ironstone candlestick lamps, a yellow shag rug and blue sofa.

Floridians can take a long, cool look at the effect of white plus one color in **BURDINE'S** "At Home '73" presentation. "The show reflects the bamboo influence of the Brighton Pavilion, the Victorian fondness of wicker and chintz and the 18th century's passion for chinoiserie," explains Home Fashion Director Joseph B. Lawton. One signature room incorporating these elements is white-plus-blue—using Quadrille's "Ming" wallpaper with white lacquered Chinese Chippendale sofa and chairs. "For our contemporary supplement," he adds, "we've taken the subtlest shades of vanilla, caramel and pale blue velvet and wool and then solidified them with Thayer Coggin's blond woods and shining metals. Michael J. O'Malley is Burdine's home fashion coordinator.

Four classic color schemes are redefined at **RUST & MARTIN** in Cape Girardeau, Mo. A teenaged girl's bed/sitting room brightens in a multicolor combination of hot pinks, parrot green and lemon yellow. "An exciting escape place for an active young lady," says Harry Rust. See, also, a monochromatic traditional room in blues—"for those who like to entertain small groups in intimate surroundings"—and white plus one color in an eclectic room of chrome and glass with traditional and antique pieces. Rust & Martin's man's study is a two-color room of Oriental mien.

Diversity rules at **YOUNKERS** in Des Moines. Decorating Studio Manager George Hedberg says five vignettes depict classic color schemes updated for spring '73. One combines reds, blues and golds with rustic beams and Keller Williams furniture for a country look. Another multicolor mix is earthy and modern in browns, black and rusts. Parrot green teams with white to keynote a two-color setting and spring's softest look freshens a monochromatic dining room—beige and ivory appearing on walls and in upholstered chairs from Davis Cabinet and the Karastan carpeting. Finally, wood panels backdrop a peach-and-blue living room.

The Orient is nearer than you think—at **THURIN'S** in Canton, Ohio, and at **JOHN M. SMYTH CO.** in Chicago. Both stores have centered on Thomasville's Oriental Passport furniture.

Louis M. Thurin says his store's three window displays are designed to illustrate various effects possible in the limited spaces of apartments. One living area is based on a splash of multicolor print on a deep red ground and a companion bedroom has a bedspread in the same print, with muted red walls. Another living/dining area combines soft orange walls with blue-orange-and-white prints and stripes and white accents. At the John M. Smyth Co., Decorators Janice Hegarty and Paula Milliken have set their mood with a mix of textures and colors. "We challenged them to artfully combine the Oriental feeling of this furniture with a unique contemporary effect," explains General Sales Manager Daniel P. Barbo. The result, as he sees it, is "a darkly dramatic, richly mysterious setting as a superb example of The Mix." The mixables? A multicolor living room employing black, red, orange, silver and a coppery color to backdrop gray suede and turkey red velvet upholstery, and a bedroom where the glazed furniture finish is set off by a fur bedspread, brocade chairs and a geometric wallpaper in red.

Heading west, HB's Pace Setter stores include the **BON MARCHÉ INTERIOR DESIGN STUDIO** in Seattle, where "Spring at Home" displays will vary from month to month. Because of their continued popularity, pale colors will be the focus in February, says Studio Manager Jim Wilds, shown in eight to 12 monochromatic vignettes. March will be rich with the look of velvet brown—either in all-brown schemes or in displays combining this deep color with carpeting in the pale tones of February—and April will be coming up yellow all over, in what Wilds terms a real "salute to spring and yellow" in the Northwest.

Oregonians with a yen to update the classic colors can go for ideas to **RUBENSTEIN'S,** a Northwest organization that observed its 50th anniversary in 1972. Through February, each Rubenstein's store is featuring two model living rooms showing different effects from a multicolor scheme carried out with three basic hues, to a family room done in a monochromatic treatment. And besides these large treatments, says Robert Rubenstein, special vignettes are scattered throughout each store tying in directly with HB's six classic categories.

W & J SLOANE of Beverly Hills has created a real Dutch treat in a Delft blue living room. General Manager George H. Pabst describes this as a "handsome color theme that is familiar but excitingly foreign." Coffee-brown walls are the background for the delicate blue-and-white shades of the tiled chimney face, two plump love seats, Chinese carpet and warm woods. Overhead hangs a commanding Delft-and-pewter chandelier, summarizing the mix of pewter pieces with blue-and-white accessories.

Pineapple yellow has stolen the show at **AMERICAN FURNITURE CO.** in Albuquerque. "Because of the rapid growth of apartment houses and condominiums in this area," says American's Stuart Cahn, "we have decorated these rooms to simulate a three-room apartment." The family room combines celery-colored walls with pineapple-accented white moldings, a white-and-yellow quilted sofa and yellow moiré chairs. Yellow is repeated in the bedroom accents, here brightening aquamarine walls and off-white plush carpeting and velvet bedspread, and the dining room follows suit—pineapple yellow with accents of plum and orange.

At **SANGER-HARRIS** in Dallas, Home Fashion Director Charles U. Spore has taken color in all directions—using both the deep, dark, rich hues and the light-and-bright ones.

On the sunny side, he's creating a gardenlike room including the analogous two-color look—green-and-white treillage wallcovering and a white trellis ceiling over white beams, a Henredon emerald green velvet sofa, yellow-and-white striped lounge chairs "and lots of live spring plants." Feeling that dark backgrounds "allow us to pull away from the bright world around us long enough to recharge ourselves for the next day," Spore is doing several two-color settings incorporating terra cotta or brick red walls and Oriental rugs with such tones as deep blue or a slightly lightened emerald green. ■

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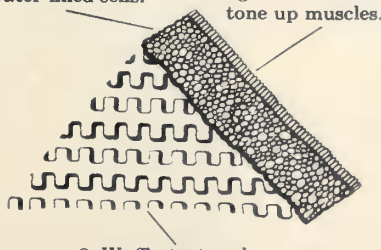
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Any Initial, American Flag, Pine, Rose, Maple, Gull, Palette, Saguaro, Palm. (Also available are Texas Flag, Roadrunner, and Treble Clef.) Up to 20 letters per line, 4 lines. Printed in black on white or gold gummed labels 1½x½". Packed in neat plastic box. 500 on white or 250 on gold for $2 ppd. Or on DELUXE SIZE. 1¾" long. $3 with design or $2 without, ppd. Specify Initial or Design desired. Via air, add 33¢ per order. Bruce Bolind, 12-L Bolind Bldg., Boulder, Colo. 80302. Thank you kindly!



BUILD A HOUSE FOR THE BIRDS. Kits complete from precut redwood parts to shingles, glue, paint & brush, sandpaper & hardware, instructions. Green Wren House, 6x4x4", $5.90. Gold Bird Feeder, 9½x7x7", $7.90. Country Red Barn, 8½x12½x5½", $11. Ppd. Use your Master Charge. Cindy's of Fla., 1044-53 Seybold Bldg., Miami FL 33132



THE FAMILY TREE BASKET PURSE . . .

■ welcomed gift for Grandmother or Mom. The wicker basket is decorated with your family tree, including the name of each member on his very own apple. Basket has natural wood-stained finish with colorful apple tree design. Green velvetine bow gives it just the right touch. Interior has attractive quilt fabric lining. 10x6½x6". Send first names for family tree. $30.00 ppd.

The Plumlea Peddler
P. O. Box 22232 N
Lyndon, Ky. 40222



Family Boot Rack $3.98

ORGANIZES AND SAVES SPACE—GREAT FOR FAST DRYING AND SHAPEKEEPING!

Handy rack holds 5 pairs of boots or galoshes, keeps them in shape—and hanging upside down, they'll dry fastest when they're wet! Sturdy stained wood dowels have protective caps, hold all sizes—2 pairs are 17½" high, 3 are 14½". Made in U.S.A., easy to assemble—takes only 9x18" floor space in any closet or hall.

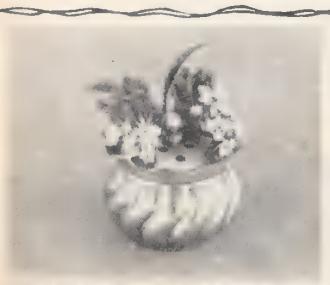
#5245—Boot Rack . . $3 98 ea., 2 for $7.50

Please add 75c postage & handling
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LILLIAN VERNON
Dept. B21, 510 S. Fulton Ave.
Mt. Vernon, New York 10550



DROP LEAF TABLES. 1½" thick Butcher Block top with beveled edges & rounded corners. Chrome pedestal. With leaves down, 36x25"; with leaves up, 36x50". 29½"H, $200 exp. coll. No C.O.D's, please. Catalog, 50¢. J&D Brauner, Inc. 1331 S. Michigan, HB2, Chicago, Illinois 60605



PEWTER FLOWER ARRANGER

Display your fresh blossoms (or straw flowers) in this darling 2-piece flower arranger from Italy. An SMR pewter miniature in semi-gloss finish, just 1½" high. Perforated lid can be removed to use bottom as vase.



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Now—see the same heartwarming results as other parents with *The Sound Way to Easy Reading*. Because phonograph records drill your child in the tried-and-true *phonics* method, he may accomplish more in a few weeks at home than a whole year at school. University tests show children gained up to a full year's grade in reading in six weeks. One mother calls it ■ "miracle"! Another "listened in amazement"! Wouldn't you be satisfied to be "pleased"? See how you can try this phonics course FREE for 2 weeks in your own home. Write for Free Trial Offer. BREMNER-DAVIS PHONICS, Dept. E-41, Wilmette, Illinois 60091.



TAPESTRY WALLHANGING for embroidery afficionados. Design stamped on blue ground. Worked with basic stitches in tapestry yarn & metal yarn. Swedish import. #1130, 17x35", $38.25 plus $1.50 post. Color catalog, $2. Skön, 55 Lambert Lane, BE2 New Rochelle, New York 10804

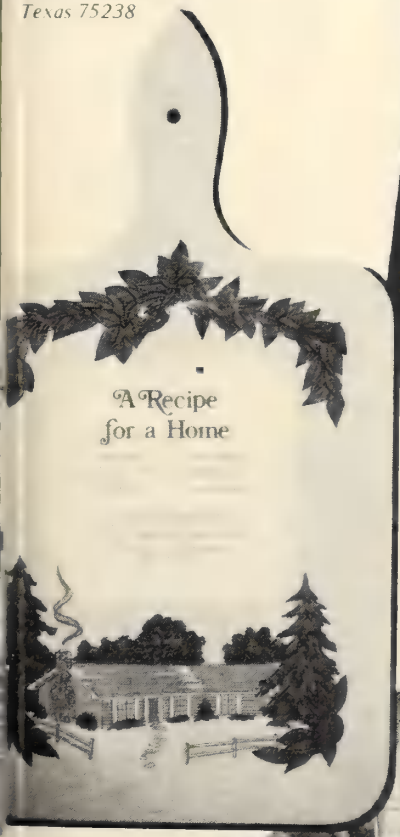
Shopping

with Peggy Ryan



PANTS SUIT to wear anywhere, everywhere. Machine-washable 100% Encron Polyester. Textured Chevron print blazer, long sleeves, gold buttons, solid color pull-on pants with stitched-in crease. Navy/white or brown/white. 10-20; 14½-24½. $22, 80¢ post. Vicki Wayne, 610-12B, So. Country Club Rd., Tucson, Arizona 85716

A RECIPE FOR A HOME. "½ cup of friendship, 4 tbsp. tenderness, 1 cup faith, 1 cup of charity, 2 cups thoughtfullness, 5 tsp. loyalty, 1 tbsp. hope, 1 tbsp. laughter." 14¼" kitchen wall plaque, $7.50 plus 85¢ post. Holly House, 9924 Edgecove, Dallas, Texas 75238



"LOVE LADY" CHAIR. Upholstered in stripes, solids, prints, brocades, damask; cut, antique, crushed & plain velvets. Specify. Reversible seat cushion. 30Hx28"W, $106 exp. chgs. coll. Catalog & swatches, $1. Hunt Galleries, 2920 N. Center, HB732, Hickory, NC 28601



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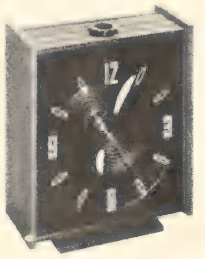
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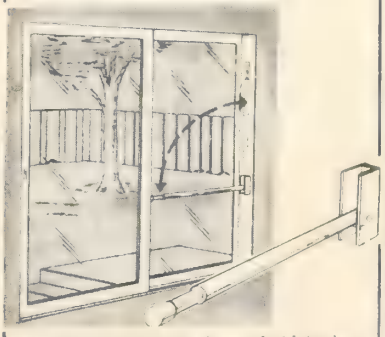
For your forays in bridge your strategies over tea our supremely adaptable campaign officer's table in smoothly grained & polished pine. It's sturdy, wiggle-free and adjusts easily to 3 heights: 21H for a low coffee table, 23H for an end table, 25H for a game or snack table. Folds up compactly to store. 24" diameter top. Northern pine in hand-rubbed finishes of Honeytone or Antique Pine. $29.95. KIT, to assemble, stain or paint. $19.95. Ppd. Add $1 W. of Miss.

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Remember the reflected rainbows of light that fascinated you as a child from the prisms on the parlor lamps? Recapture that magic in your favorite rooms with these imported, hand cut crystal lamps with hand etched chimneys. 4" cut crystal spears, each cut from scalloped bobech. Completely electrified, 19" high, 5" Dia.

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Hunt Galleries, Inc.
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SIMPLE BUT ELEGANT — Feel and look as elegant as the First Lady in this full-length **hostess apron.** Made of 100% snow-white pucker cotton which is permanent press to retain its beauty. One-inch lace edges the bib and four-inch ruffle. Adjustable waistband holds the straps in place, and makes a neat bow in back. $11.95 plus $1.00 postage.



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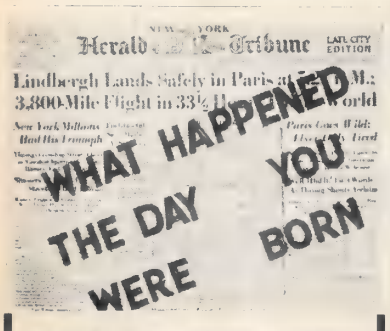
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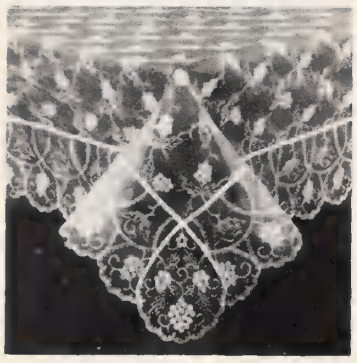
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MONEY BACK GUARANTEE



Watch Geraniums Grow and burst into glorious bloom. Clear acrylic box with tray contains rare geranium seeds and special soil which will produce beautiful miniature geraniums lasting for many months. Gardening tool, instructions incl. 13Lx6Dx5"W, $15 plus $2.15 postage and handling. The Kenton Collection, Dept. 02074, Box 34257, Dallas, Texas 75234



17-piece Cutlery Set, $7.95. Made of finest stainless steel with razor-like serrated edges. Every cutting size and style you've ever wanted . . . 8-piece steak knife set, 3-piece carving set, 3-piece kitchen utility set, 3-piece chef's set. Rosewood handles. Dishwasher-safe. $7.95 plus $1 post. Cadlyn's, HB2, 2077 New York Ave., Huntington Sta., NY 11746



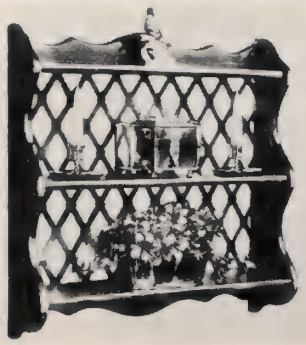
"Grapes of Charm" in embroidered Dacron is a beautiful backdrop for fine china. Sheer white tablecloth is machine washable, drip dry. Oblong or oval, 52x72", $9.95, 70x90" $17.95, 70x104" $22.95, 70x120" $27.95, 70x144" $32.95. 70" round $12.95. 90", $29.95. Irish linen napkins, lace motif, 17x17", $1 ea. Ppd. Hagen's, Box 666, HB-23, Englewood, NJ 07631



Stoneware Planters are replicas of old San Francisco houses of the Victorian era. Handfinished in earthtone stoneware & designer signed! Charming containers for baby ivy or a dried flower bouquet; pencils, an artist's brushes. 7" high, assorted designs, $6.95 each, 95¢ post. Artisan Galleries, HB2, 2100 N. Haskell, Dallas, TX 75204



Grandpa's Sampler shown is stamped for cross-stitch on oyster Belgian linen with bright color floss, instructions. Wood frame 8½x16" in maple or mahogany finish incl. "Grandpa's Sampler Kit" or Grandmother's Sampler Kit", "If Mother says no, ask Grandmother," $3.75 each plus 45¢ postage. Order from Victoria Gifts, 12 B Water St., Bryn Mawr, PA 19010



Latticework Shelf shows off your pretty treasures—bittersweet in a pottery jug, a pair of lacquered brass candlesticks, a collector's plate. Quaint country-housewife shelf of solid pine in a mellowed antique finish. 25x17x3½-5½"D. graduated shelves with delicate webbing of solid pine. $21.50 plus 50¢ w. of Miss. Yield House, B2-3, North Conway, NH 03860

The Vitamin Education Institute now certifies the "MEGA-VITAMIN" Diet to be:

16 Times More Potent than the Famous "Grapefruit Diet"

10 Times More Effective than the Popular "Hi-Protein Diet"

ABSOLUTELY NO DRUGS OF ANY KIND, NO EXHAUSTING EXERCISE, AND NO HUNGER PAINS... EVER. POUNDS AND INCHES BEGIN TO DISAPPEAR WITH YOUR FIRST HEARTY BREAKFAST OF EGGS, HAM, JUICE, TOAST AND COFFEE!

Los Angeles, Calif. (Special Report)—Documented weight-losses of 12 pounds in only 8 days, 19 pounds in 16 days, 28 pounds in 33 days, and many other fantastic reports have now been Institute Certified. With solid evidence like this, it is no wonder that word-of-mouth is spreading the "MEGA-VITAMIN" Diet like uncontrolled wildfire! Thousands and thousands of men and women in the U.S. and Canada are enjoying similar success.

THESE ACTUAL COMMENTS CONTINUE TO POUR IN...PROVING THE AMAZING EFFECTIVENESS OF THE MEGA-VITAMIN DIET REGIMEN!

"My entire family appreciates what you have created. I lost 14 pounds, my husband lost 22 pounds, my daughter lost 9 pounds and now my mother has started!"
—Mrs. L. G. H., Chicago, Ill.

"Isn't science wonderful. The Mega-Vitamins have made me into a NEW ME."
—Miss B. A., Oklahoma City, Okla.

"I've tried them all and this is the only diet plan that has worked for me!"
—Mrs. J. M., New York, New York

"I for one will attest to the value of the Mega-Vitamin Diet. I weigh 16 pounds less and I have never felt so good."
—Mrs. E. E., Houston, Texas

ANSWERS TO FOUR VITAL QUESTIONS!

1. What happens if the Mega-Vitamin Diet does not work as effectively on me as it does on others?
The Mega-Vitamins are fully guaranteed. Try them at our risk. If you are not fully satisfied—return what is left and you will receive a prompt refund of the entire purchase price.

2. How do the Mega-Vitamins compare with the Standard Minimum Daily Requirements?
Here are two examples that typify the tremendous potency of your Mega-Vitamins. You will be taking about 800% more Vitamin C than the Standard Daily Minimum. Your Ultra-Iron tablet contains about 1000% more than the daily minimum. You would not want your Mega-Vitamins to be any more powerful.

3. How did you arrive at the figures 16 and 10 in the headline of your advertisement?
Statistical documentation of the actual weight-losses from the newly discovered Mega-Vitamin Diet and both commercialized diet plans provides data supporting the comparative potency and effectiveness of the Mega-Vitamin Diet.
As a participant of the Mega-Vitamin Diet, you are 16 times as likely to lose weight than when trying the Grapefruit Diet. And 10 times as likely to lose weight than when experimenting with the Hi-Protein Diet.

4. Will I experience that "starved to death" feeling?
No, it is not necessary for you to feel hungry. Your Mega-Vitamins contain Laboratory-Tested ingredients that will help appease your appetite, counter-act hunger and provide a whole spectrum of vitamins and minerals to help prevent nutritional deficiencies.

This is not a starvation diet. You will enjoy a rich variety of hearty foods. You won't go away from your meals hungry. You won't feel deprived or depressed. The concentrated power of your "MEGA-VITAMIN" Diet will enable you to eat steaks, chicken, hamburgers (including the buns), plus delicious desserts. Yes, EVEN BREAD and BAKED POTATOES.

NO WAITING! THIS INTER-DEPENDENT "MEGA-VITAMIN" TEAM ATTACKS IMMEDIATELY!
Here's how your excess pounds will disappear...faster than you ever dreamed possible...even while you sleep!

Your SUPREME "MEGA-C" tablet contains more natural Vitamin C than a full-size supermarket grapefruit. In fact, you would have to eat 2½ entire grapefruits every day, **skin included,** to get the same weight-loss effect as these super-concentrated Mega-Vitamins. Right away, you are getting all the citrus bioflavinoids to make this part of your diet tremendously effective.

POWERFULLY POTENT FORMULA

A newly developed SUPER PROTEIN TABLET, CREATED ESPECIALLY FOR THIS DIET, contains a whopping 570 milligrams of solid natural protein. Each tiny milligram zeros-in on fatty tissues to break down and burn-off many, many times its equivalent weight. A dozen T-bone steaks could not provide as much undiluted, fat-free, natural protein as this one, tiny, super protein tablet.

The quarterback of this super-successful team, "ULTRA-IRON" contains the exact and required dosages of **Manganese** to activate your enzymes and maintain good glandular functions, **Betaine** to prevent any accumulation of fat, **Zinc**...the essential ingredient related to carbohydrate metabolism and **Copper,** to provide continual body energy: PLUS, 25 micrograms of the highly desirable B-12 complex. This "piece de-resistance" tablet makes it all work together by supplementing the diet regimen plan, which, of course, plays the weight-loss role.

TWO YEARS IN THE MAKING—YOUR MEGA-VITAMINS ARE GUARANTEED SAFE, BUT EXTREMELY EFFECTIVE!

Each of the twelve compounded ingredients are guaranteed to be free of any side-effects when taken as directed. Any normal, healthy adult may enjoy the Mega-Vitamins with absolute confidence.

A demanding quality-control program guaranteeing freshness makes it necessary to order Mega-Vitamin Diet Regimen directly from the Vitamin Education Institute. The Mega-Vitamins are not available over-the-counter.

HERE'S WHY IT WORKS FASTER & FASTER!

Your "MEGA-VITAMIN" team taps nature's ultimate resources. These natural products assimilate into your body faster...working on your body while the more common synthetic, chemically manufactured products would still be lying fallow, waiting for your body to accept the foreign object.

YOU WILL LEARN HOW TO STAY SLIM & TRIM AND STILL EAT ALL THE DELICIOUS, NUTRITIOUS FOODS YOU NOW ENJOY!

To obtain your "MEGA-VITAMIN" Diet Regimen with the 10-day trial supply of "MEGA-VITAMINS," plus FREE "STAY SLIM FOREVER PLAN," send $4.95 (or $9.95 for the 30 day supply) to Vitamin Education Institute at the address below.

You **must** lose a minimum of 10 pounds in just 10 days. If you're not absolutely delighted with your new shape, return the Diet Regimen and you'll get back every penny. All you can lose are those ugly pounds. Do it now!

A Special Message For Physicians:
The Mega-Vitamin Diet Regimen has been formulated to satisfy the demands of many weight-loss patients without sacrificing nutritional benefits. Sample Mega-Vitamins and Diet Regimen will be sent to you, without charge when requested on your stationery.

POSTAGE FREE RETURN SERVICE

MAIL TO: VITAMIN EDUCATION INSTITUTE
P.O. Box 5879, Dept. HB-1
Sherman Oaks, Calif. 91413

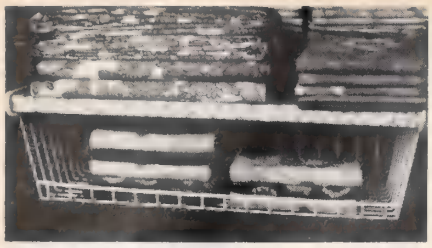
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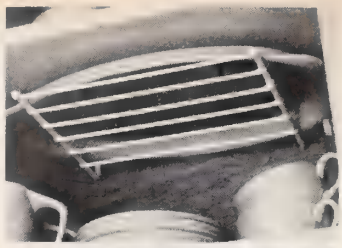
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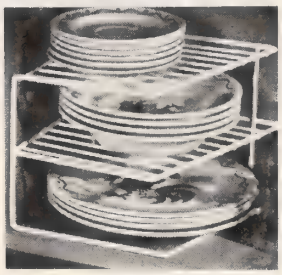






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Clever racks add storage, organize cabinets and closets, put unused space to work. All made of sturdy steel wire cushion-coated with wipe-clean white vinyl.



UNDERSHELF RACK (top left) clips on shelf, adds an extra shelf anywhere in linen closet, pantry, clothes closet. 18x9¼x4½". White. #5006—$3.98; 2 for $6.98.

PLATTER RACK (top right) holds any size in easy reach, uses wasted under-shelf space. 10x9¾". White. #6368—$1.49, 3 for $3.98.

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NEW CORNER RACK (lower right) adds extra shelves. Clever design, narrower at front for easy access to other things in cabinet. 16" deep, 7½" high, 10¾" wide at back, 7½" at front. #5327—$3.49. 2 for $6.49.

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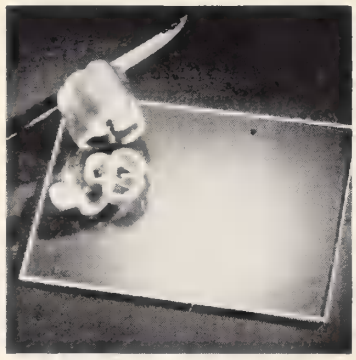
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Diamond Swag Lamp hand-woven of natural rattan lets light filter through. Fully electrified with dimmer switch, adjustable height from ceiling. 15" spread, 12" high, with 18 ft. chain & hooks. $16.95 plus $1.50 post. White, green, pink, yellow, orange, black or blue, add $3. Rattan catalog, 25¢. Fran's Basket House, 89 W. Main, HB2, Rockaway, NJ 07866



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Clear Cutting Board is of incredibly strong, crystal-clear lucite that's stainproof, heat-resistant, unbreakable. Post a pair permanently on your counters for kitchen cut-ups, hot pot parking. Slip one under percolator. 8x11", $1.98; 12x16", $3.95; 14" round, $5.98. Ppd. Order from Colonial Garden Kitchens, HB2, 270 West Merrick Road, Valley Stream, New York 11582



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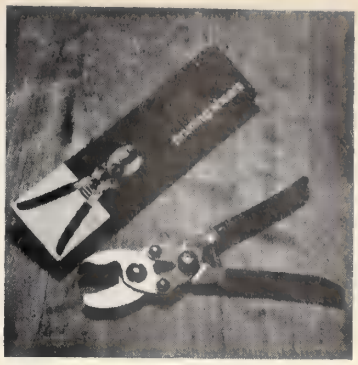


House Purse is the gayest handbag a pretty woman ever hooked over her arm. Goes with the dressiest suit or the most casual costume. All four sides hand-decorated with a home motif—bright red roof & doors, yellow curtains. Brass-hinged roof lifts up to reveal spacious lined interior. 7x5x7", $35 ppd. The Plumlea Peddler, HB2, Box 22232, Lyndon, Kentucky 40222



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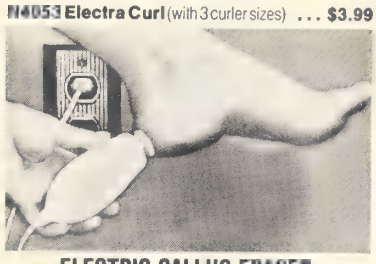
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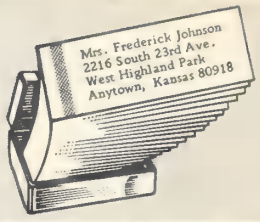
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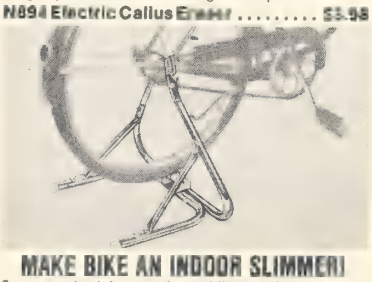
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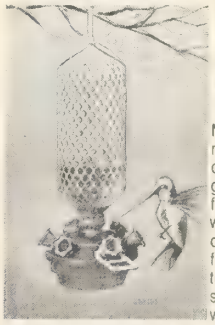
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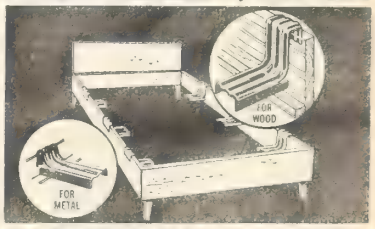
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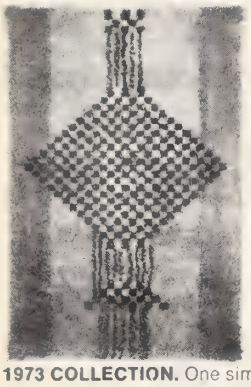
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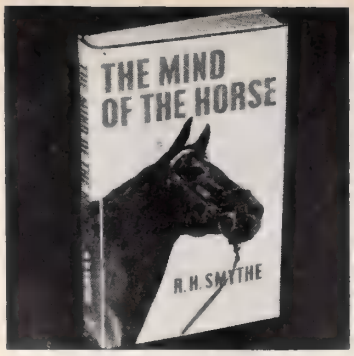
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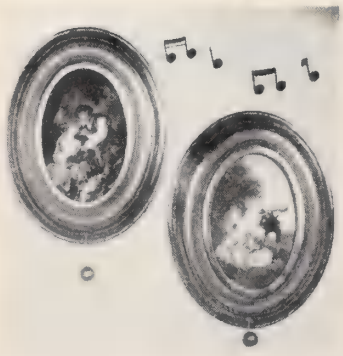
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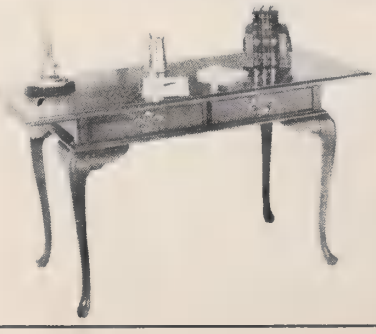
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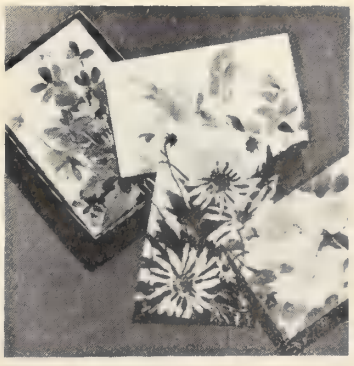
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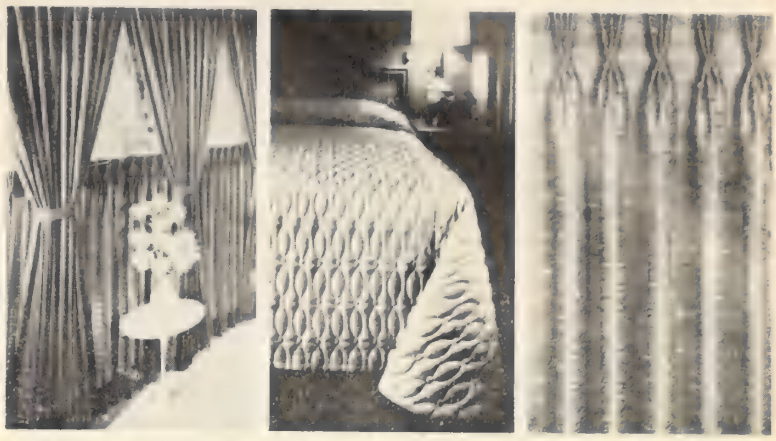
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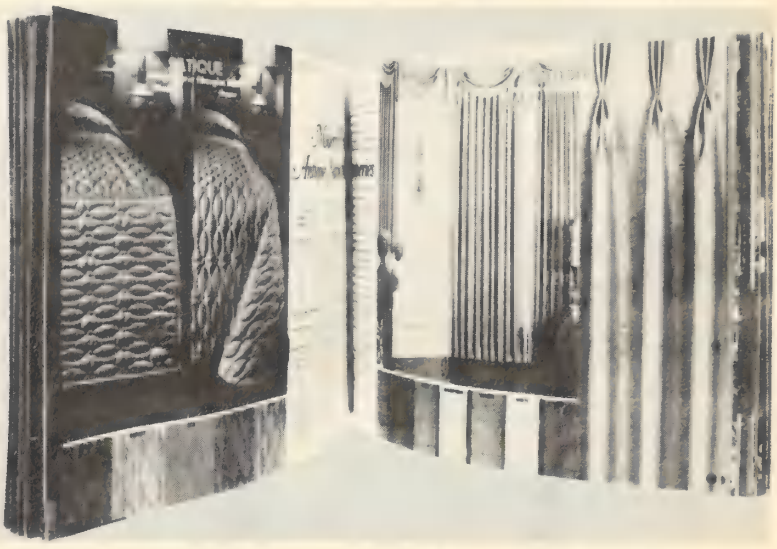
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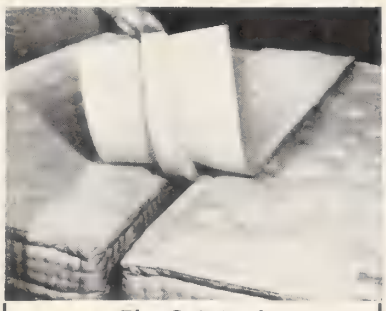
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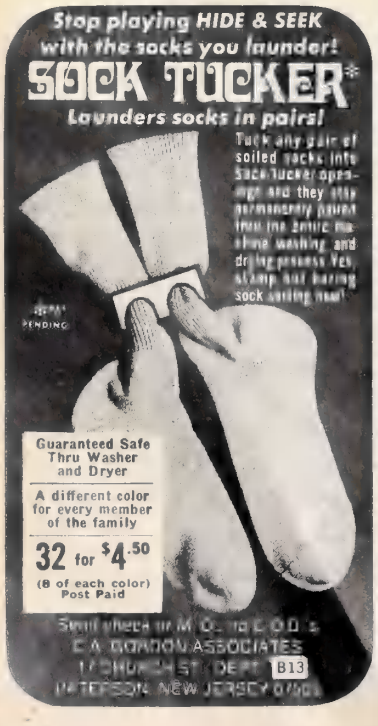
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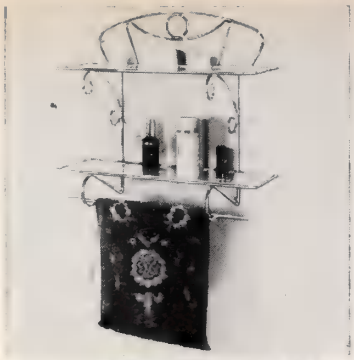
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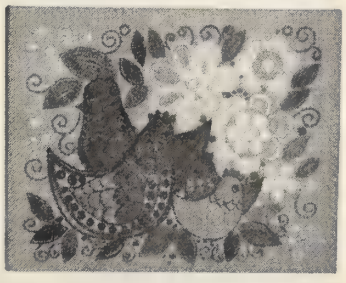
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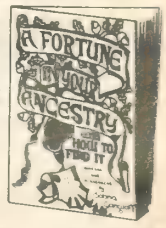
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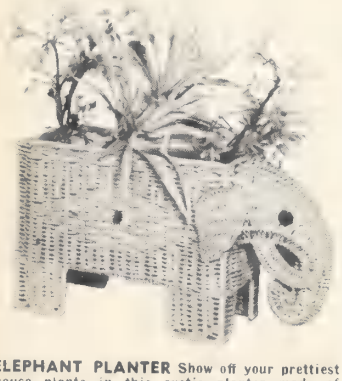
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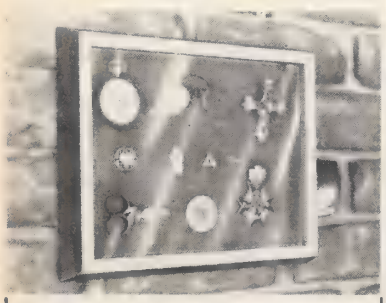


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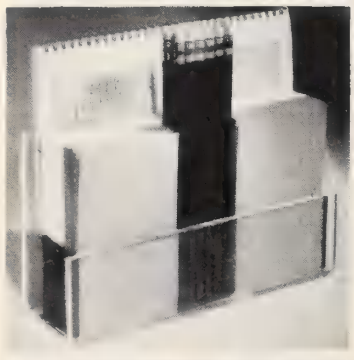
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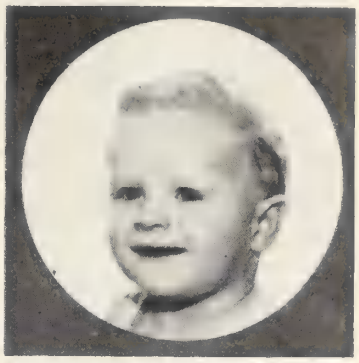
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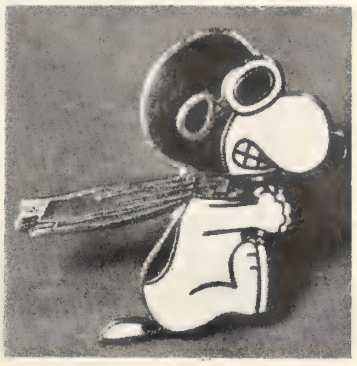
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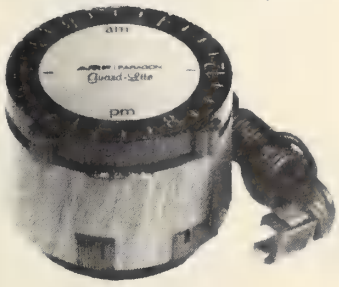
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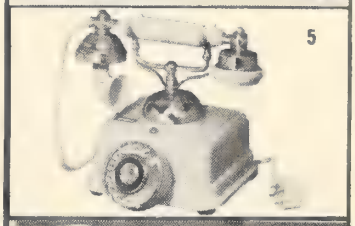
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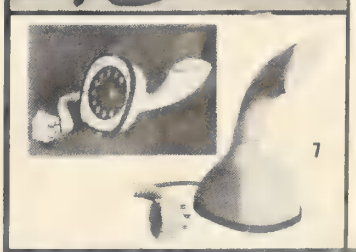


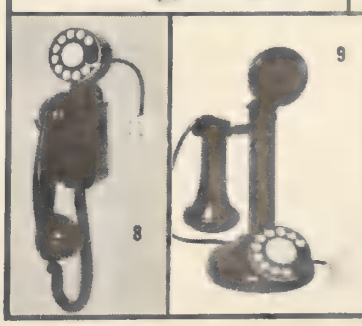












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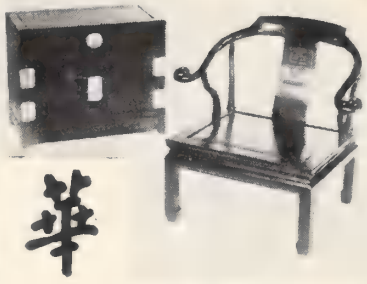
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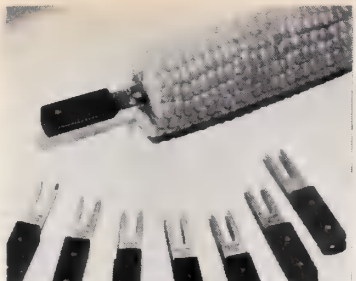


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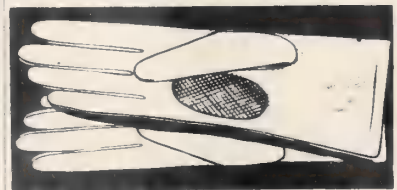
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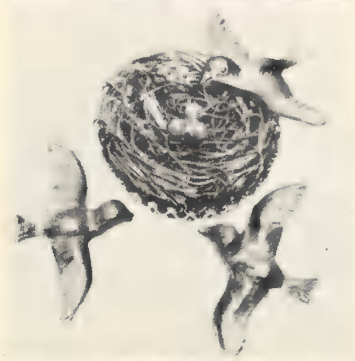
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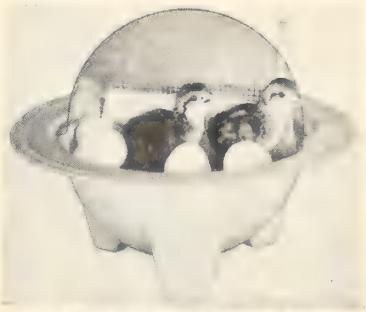
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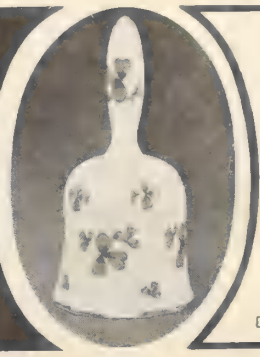


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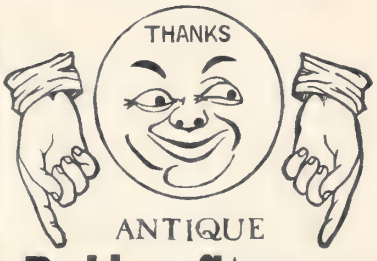


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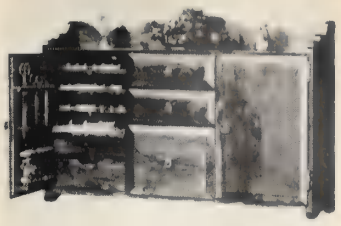
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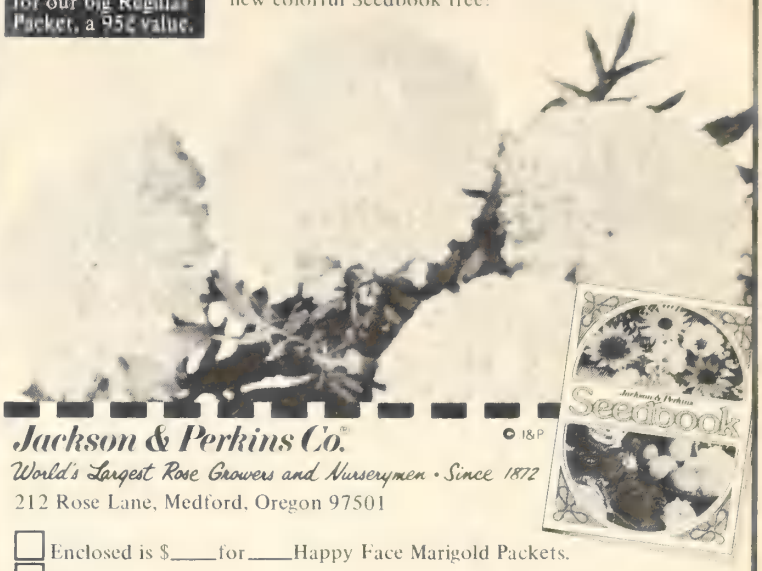
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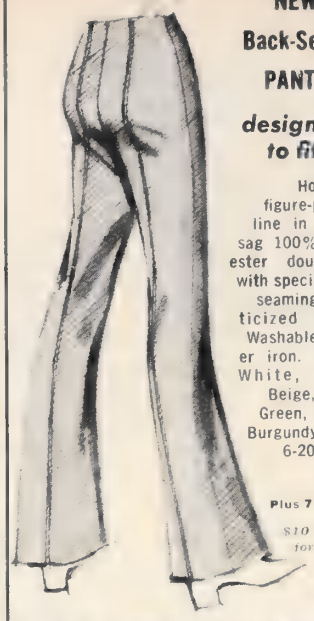


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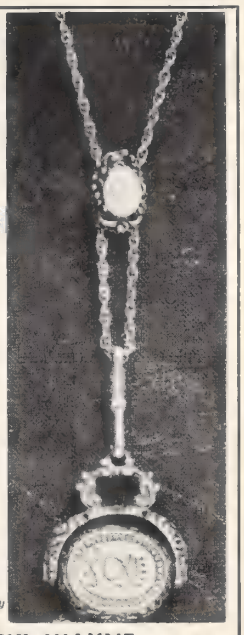


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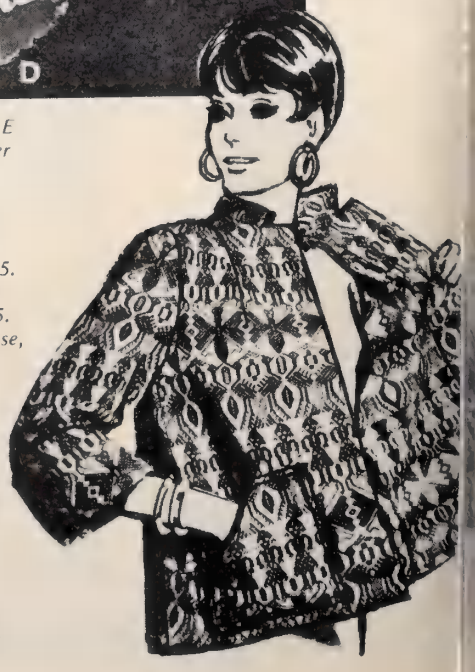
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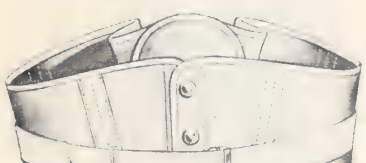
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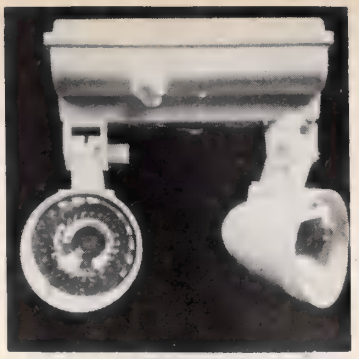
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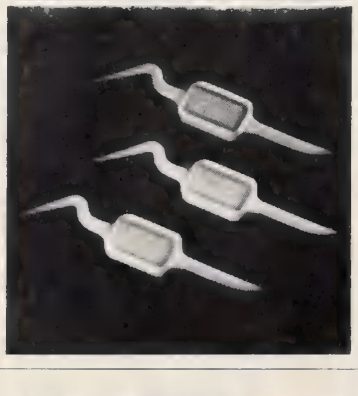
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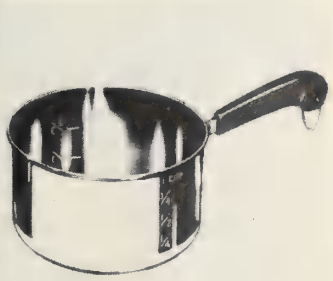
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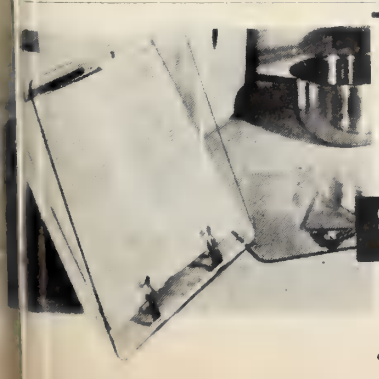


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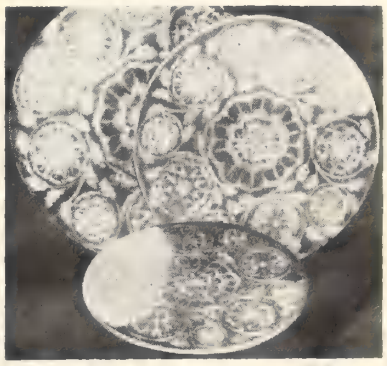
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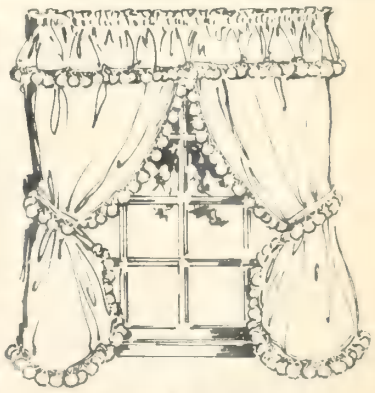
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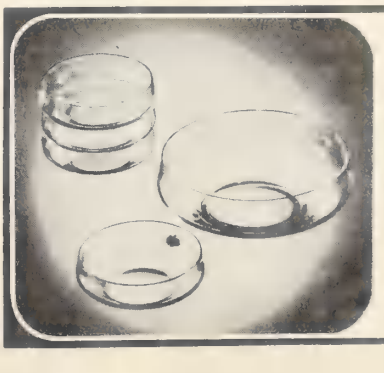
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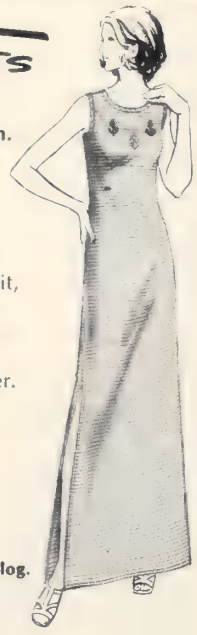
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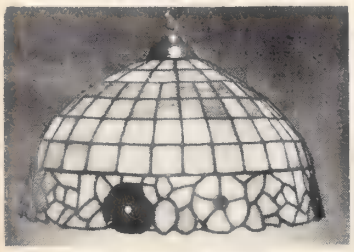
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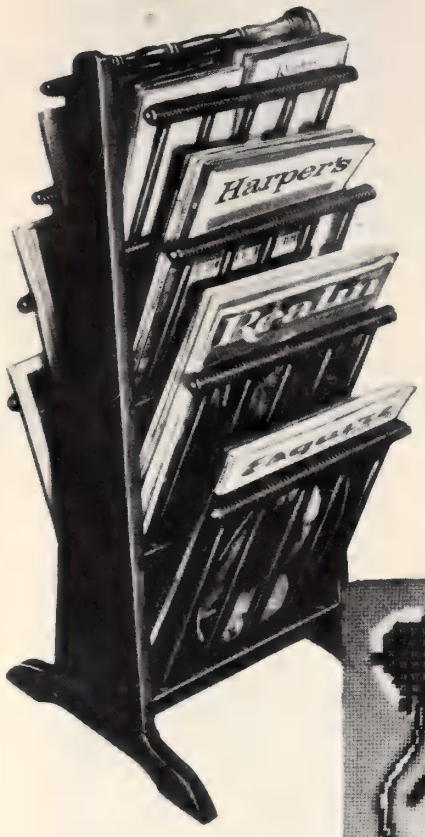


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ENGLAND



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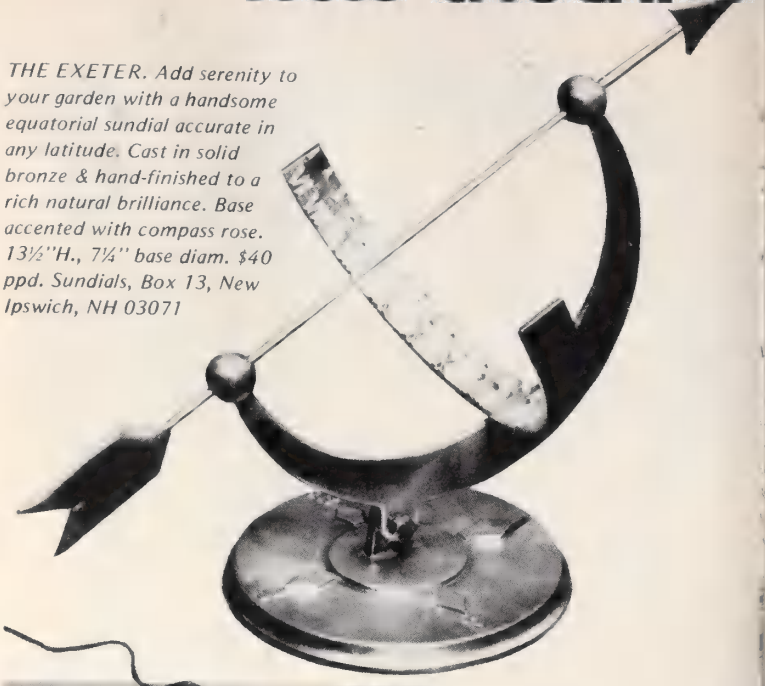
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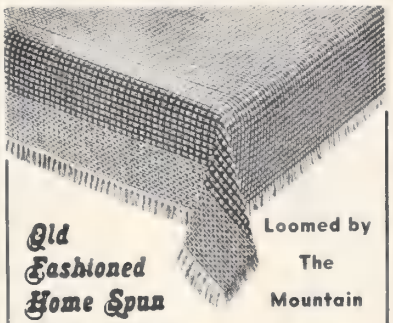
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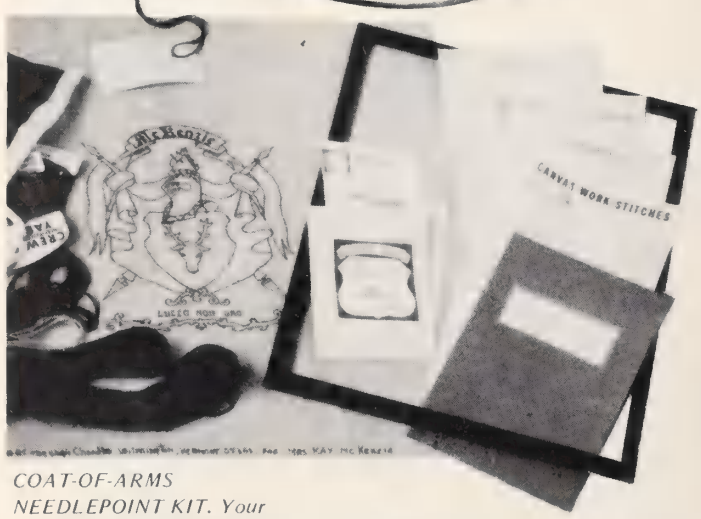
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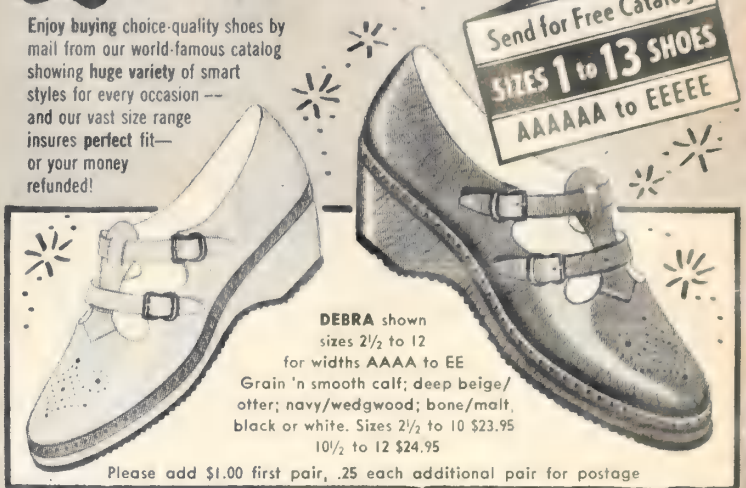
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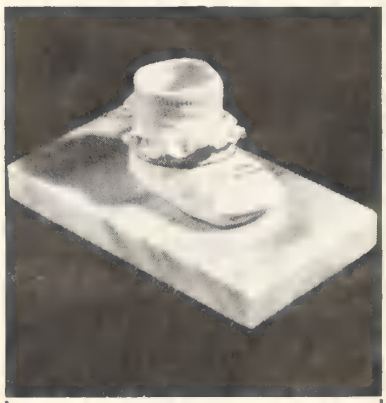
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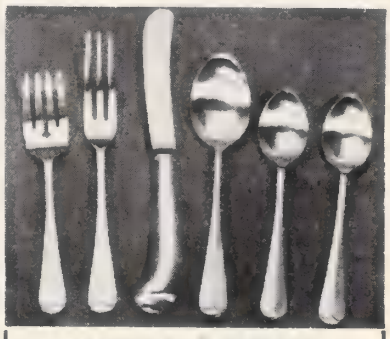
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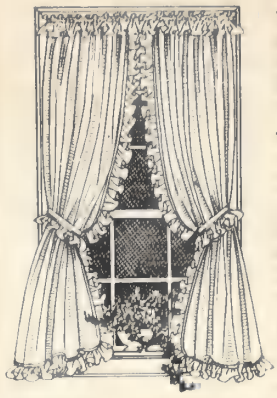
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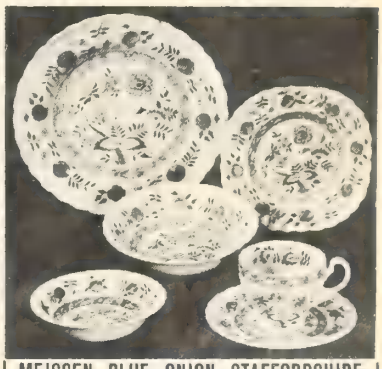
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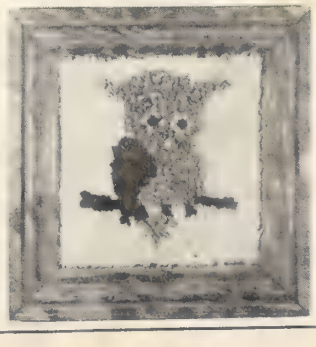
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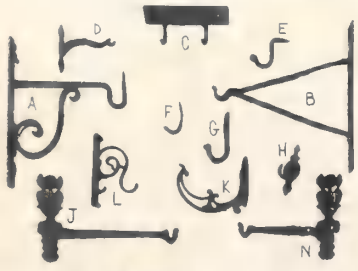
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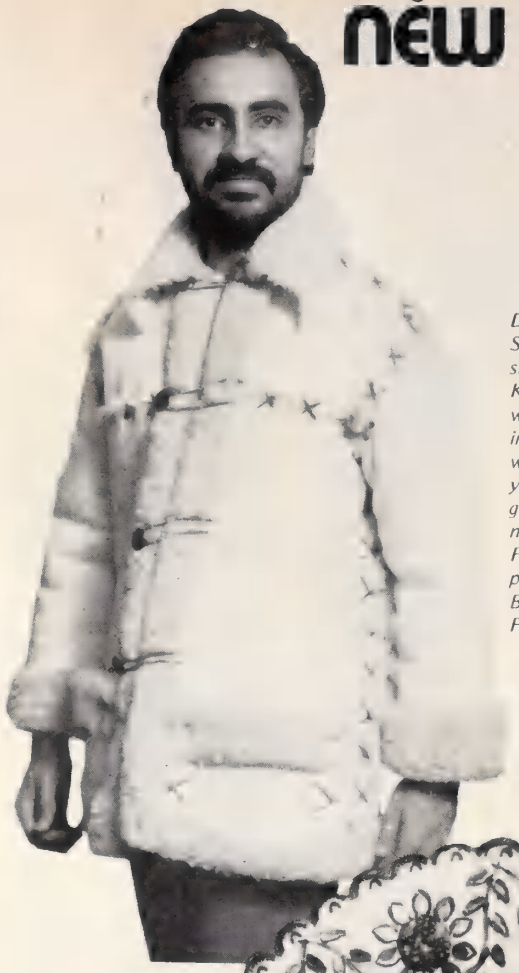
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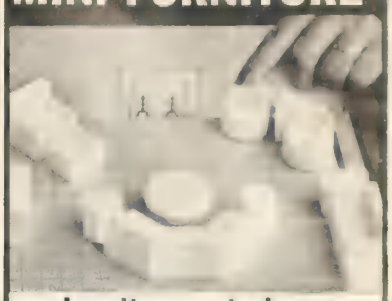
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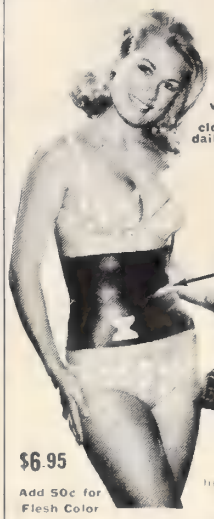
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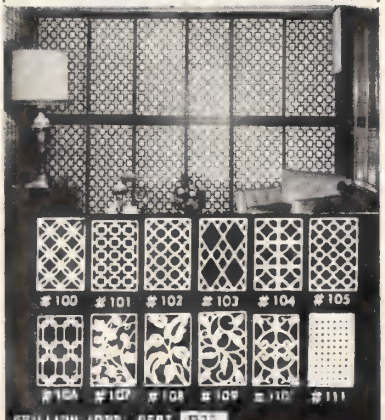
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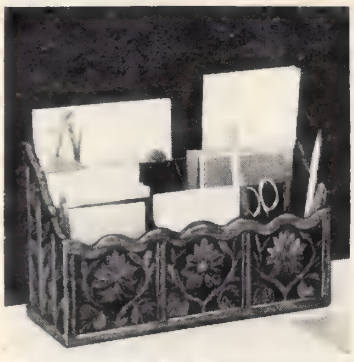
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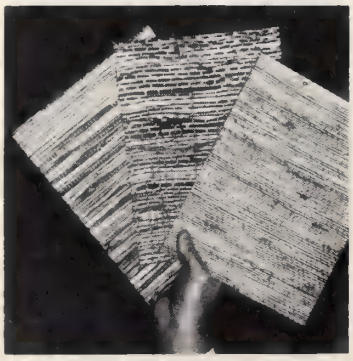
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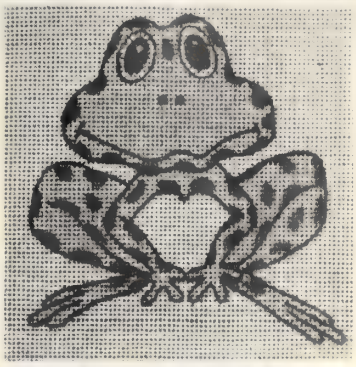
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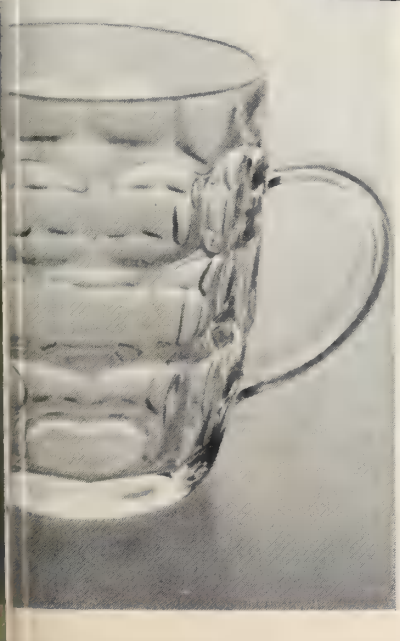
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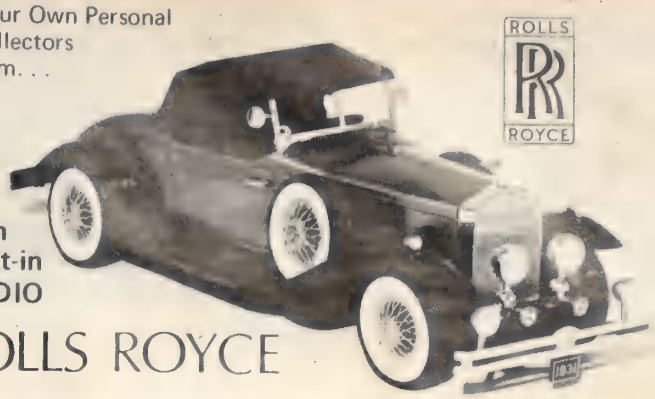


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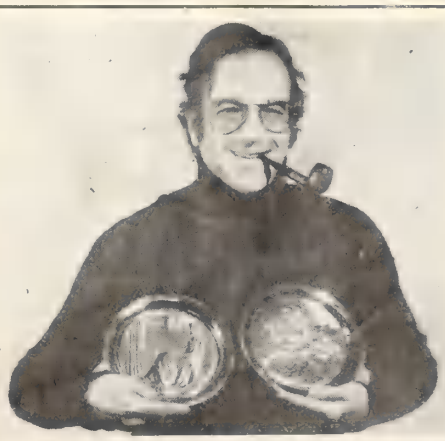
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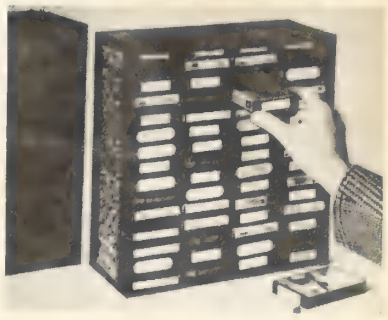
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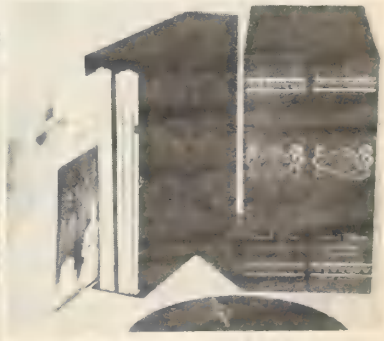
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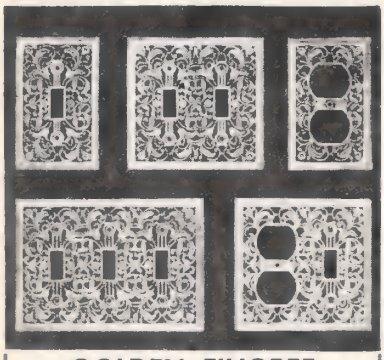


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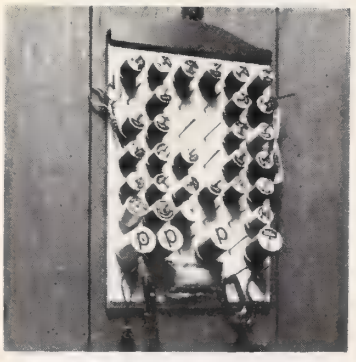
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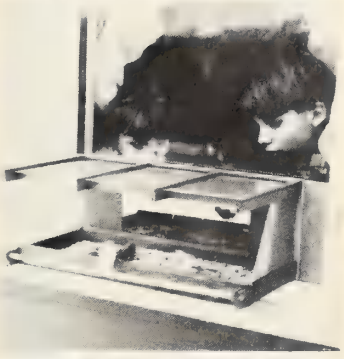
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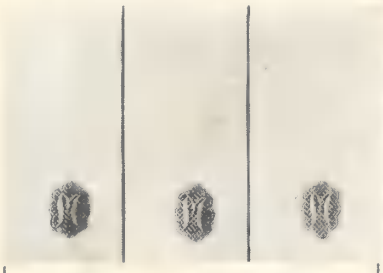
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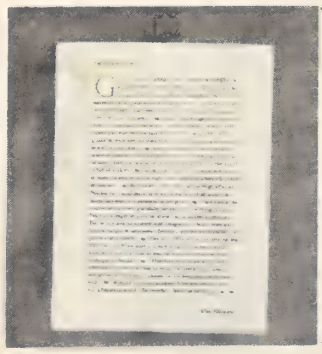
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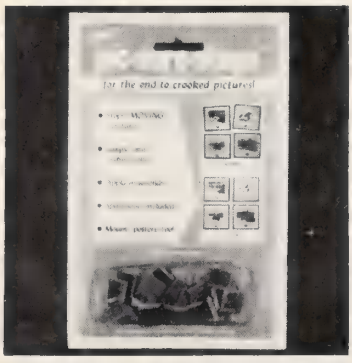
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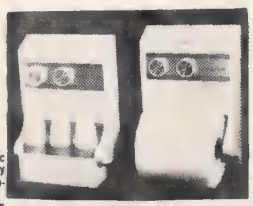
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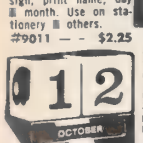
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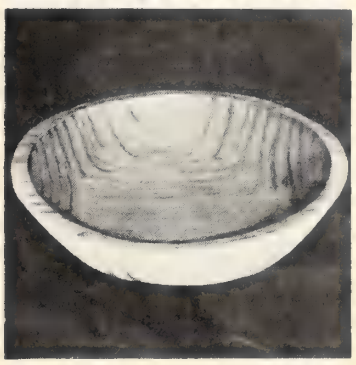
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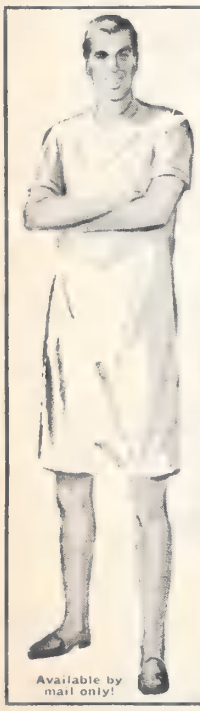
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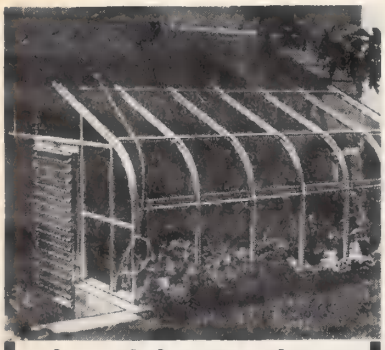
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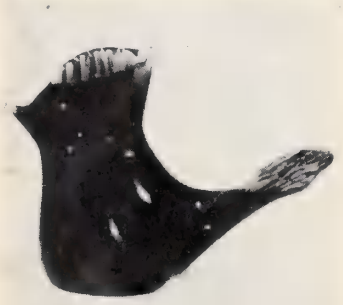
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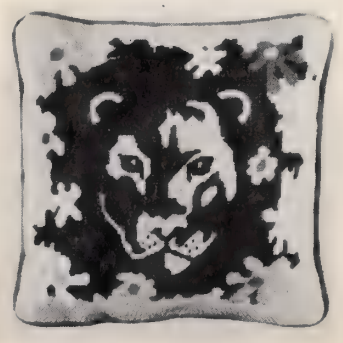
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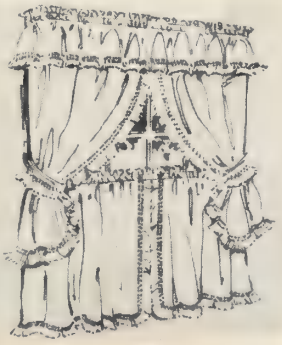
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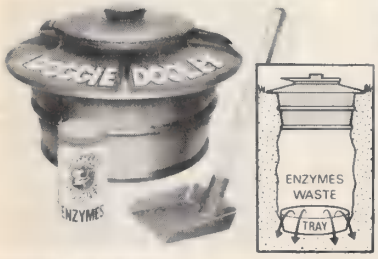


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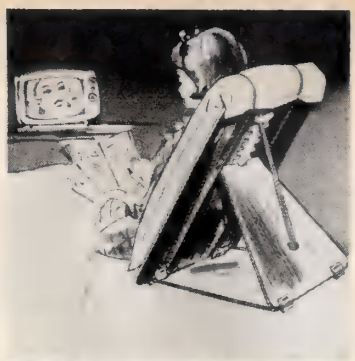
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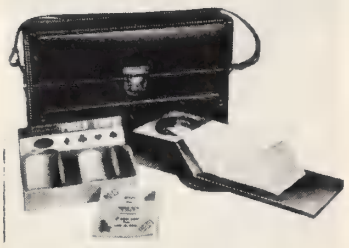
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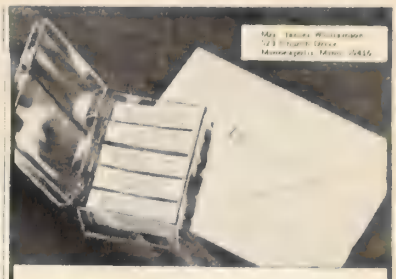
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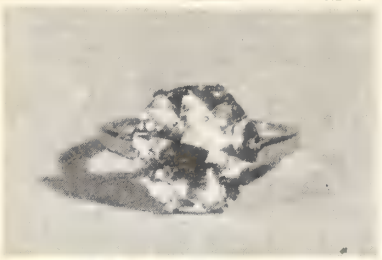
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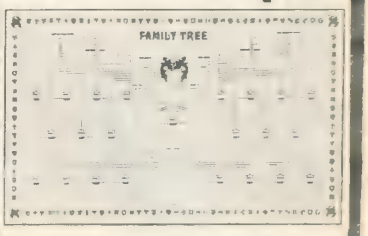
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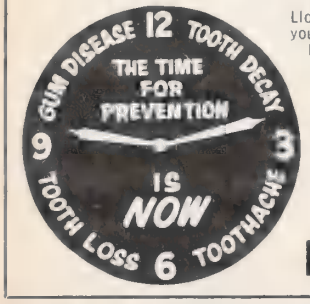
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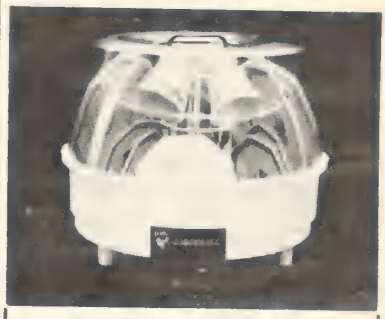
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HB'S COLOR QUIZ

Continued from page 75

7 ***Norman Foster would rev up a traditional red-and-blue Americana room with accents of***

A. Bright yellow
B. Pink and orange
C. Black and chocolate brown
D. Sky blue and brick red

8 ***For a bedroom of white-and-gold French Provincial furniture, Rosemary Robinson most prefers a color scheme in***

A. A range of shades from turquoise to Bristol blue
B. A range of shades from peach to apricot
C. White with shrimp accents
D. Lime and shocking pink

9 ***Faced with a glassed-in porch furnished with white wicker furniture with green-and-white gingham cushions, Robert Metzger would make the solid wall***

A. Dark bottle green
B. Green or white to match the gingham
C. Yellow with white trim
D. A geometric or flowered wallpaper

10 ***Louis Fischer would update a Williamsburg green family room with gold upholstered pieces by adding accents of***

A. More Williamsburg green
B. Bright coral
C. Citron yellow that blends with, but doesn't match, the gold
D. White

11 ***To display modern artworks and a variety of colored and patterned furnishings in a small apartment, Jay Spectre would choose a wall color***

A. From the deep pastels—warm pinks or deep blues
B. From the dramatic darks—reds or fuschias
C. From the neutral range—white, gray, beige
D. From the pale pastels—light yellow or green

12 ***The most contemporary approach to a room with north lighting, says John FitzGibbons, is a scheme that is built around***

A. Gray and beige
B. Lemon yellow and Chinese red with white
C. Red, white and blue
D. Shiny white

13 ***An entrance foyer has very little wall space but lots of doors and trim and opens into a yellow living room. John Robert Moore would dramatize the foyer with***

A. Walls lacquered a deep blue, with trim in white
B. Walls and trim lacquered in mustard
C. Walls and trim lacquered in shiny emerald green
D. Walls lacquered a bright orange with trim in white

14 ***To go with a natural scheme, Bebe Winkler and Bob Patino would be most likely to***

A. Stain the floors in white
B. Stain the floors in a silver or gold metallic finish
C. Stain the floors in a pale color such as yellow or lavender
D. Bleach the floors to a natural sand color and use several coats of sealer

15 ***What to do with a small room on the south side of the house facing a shaded courtyard with very***

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little light? For the most creative approach, David Whitcomb would install well-placed artificial lighting and color the walls

A. Burnt sienna
B. Navy blue
C. Sharp red
D. Any light color or white

16 *To accent pine-paneled walls, Clifford H. Stanton would choose upholstery in*

A. Mustard
B. Williamsburg blues
C. Turkey red
D. Pale violet

17 *With natural rattan and bamboo furniture, Richard Himmel would most prefer a background of*

A. Olive green and mustard
B. Oatmeals, browns, taupes
C. Soft green, red and yellow
D. Orange and lime ice and creamy strawberry tones

18 *Audrè Fiber feels that the color surround that best shows off a combination of white painted furniture and antique dark wooden furniture in the same escape room is drawn from*

A. Mid-tones such as beige, gray, off-white
B. Dark leaf green and dark blue with white accents
C. Dark brown
D. A spectrum of yellows

19 *To complement raw pine contemporary furniture, Rubén de Saavedra would turn to*

A. Red
B. Dark, rich brown
C. Gray-beige
D. White

20 *In an uninhibited white-walled room with lots of natural cane, wicker and unstained oak, Emily Malino would choose accents of*

A. Brick red
B. Pale yellow
C. Spruce green
D. Deep navy blue

21 *In the eyes of House Beautiful Decorating Editor Lester Grundy, the freshest approach to solving the problem of the many-doored upstairs hall is to*

A. Paint each door a different color
B. Match the doors to the wall colors
C. Paint all the doors in one bright, contrasting color
D. Paint the doors dark brown or black

22 *With white walls and burgundy sofa and pull-up chairs, Melvin Dwork finds the most exciting accents to be*

A. Sand color
B. Navy blue
C. Shrimp pink
D. Deep forest green

23 *In a steel-gray-and-yellow room, Angelo Donghia likes to bring in the natural warmth of accents in*

A. Red
B. Purple
C. Black
D. Emerald green

(Continued)



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HB'S COLOR QUIZ

Continued

24 ***Pattern-masters Zajac and Callahan won't talk about any one color. They do advise that to use several different colored patterns properly in the same room, you start with the rule of thumb that says***

A. One must limit the number of patterns and colors used

B. One must examine each pattern and then look at all the patterns together until they cancel out any obvious single predominant design

C. One must use pattern as an artist does his brush, with visual awareness of color, scale and number of patterns in relation to each other

D. One must start with an overabundance of upholstery, wall and floor coverings, examine them all together and then eliminate the jarring ones ■

ANSWERS

Because most color problems can have more than one solution, our decorators gave alternates they might use for a client's particular color preferences. See if you guessed the first choice.

1. **C** is the truest way to make a room seem wider and this answer is worth five points. If you thought FitzGibbons would use answer **D**, give yourself three points for what he calls a "second-best" choice and score one point for **A**, "not too good, but always safe."

2. **D** is the five-point most noticeable effect, although a matching ceiling might also visually expand the total space, and answer **A** scores three points. Whether the room would be visually exciting would depend on what else is in it, so Grant will allow one point for answer **B**.

3. Barbara Brown gives five points for hiding the radiators with answer **A** and three points for second-best **C**. If you want to flaunt them with answer **D**, she'll allow one point—but thinks timidity is the worst.

4. Clifford Stanton likes the monochromatic look of answer **B** (five points). The contrasty effect of **C** is worth three points and **D** a one-point last alternate.

5. Weave a five-point monochromatic scheme with Braswell's answer **C**, though trim and upholstery could also help relate the areas and he gives three points if you choose answer **B** and one point for **D**.

6. Take five points for Hampton's first choice, English apricot, answer **A**, and three points for Ming yellow. He'd give one point for **D**, which would work with the right accessories, but thinks beige would never show the mahogany to full advantage.

7. Take five points if the true yellow of **A** appeals to you as much as it does to Norman Foster. He'll give three points for the natural mix of **D** and one point for **B**—which he might use if all the color values worked together.

8. Score five points for **B** and three points for **A**, which Rosemary Robinson thinks is not as soft as the peach and apricot scheme. She'll give one point for **C** for the emphatic look.

9. The yellow and white of answer **C** is just the right note of vibrancy here, says Metzger, who rates it at five points. The relating green or white of answer **B** would be a pleasant three-point answer and **D** a one-pointer if the wallpaper is chosen with an expert's eye for coordinating color and pattern.

10. White accents are always fresh, says Fischer. Take five points for **D** and three points for his second-choice **C**. Bright coral would work if not overdone, so **B** is worth one point, but he feels more of the green would not update the room.

11. Jay Spectre feels strongly that a neutral scheme, answer **C**, is the five-point choice. Score three points for **D** and one for **A**. Either of these might work, depending on other colors in the room, but the deep, deep colors would overpower the art.

12. North lighting is a challenge best met with answer **B** for five points. **D** garners three points from John FitzGibbons and **C** one point, but he'd avoid the shadow cast by gray and beige on the north side.

13. Feel free to take five points for Moore's emerald (*Continued*)

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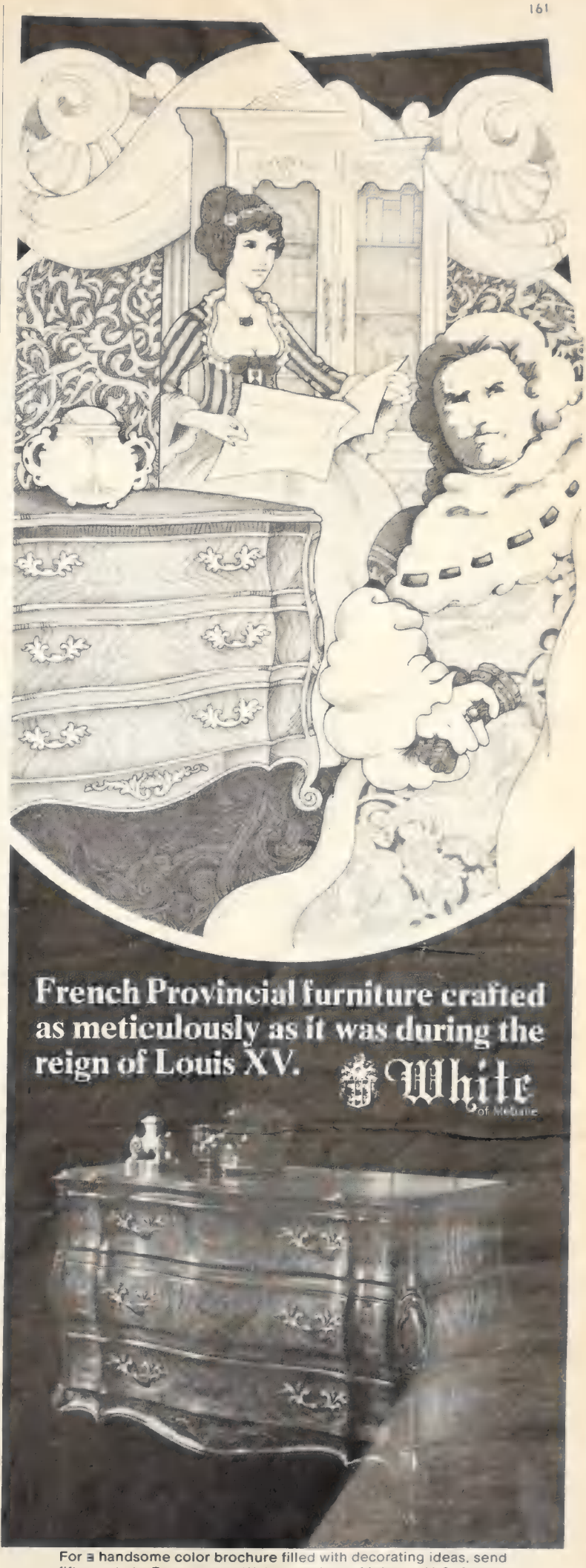
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HB'S COLOR QUIZ

Continued

green on both walls and trim (answer **C**). He allows three points for **D** for drama, although painting walls and trim in different colors would tend to break up the space visually, and gives one point for the deep blue of answer **A.** In his eye, mustard and yellow don't mix.

14. Bebe Winkler and Bob Patino have found **D** the most natural effect and give five points for it. Staining the floors white, answer **A,** rates three points for them, and they'd consider one point for the pastel floor of answer **C**—if the rest of the room worked with it.

15. David Whitcomb's five points go to navy blue, answer **B,** which would be cooler in a southern room than his second-choice **A.** Score one point for **C,** but he feels white or light colors are just too obvious.

16. Clifford Stanton thinks the turkey red of answer **C** (five points) expresses the warmth of pine paneling better than classic Williamsburg blue, so answer **B** is worth only three points. **A** is worth one point if you can handle the muddiness of the mustard correctly, but pale violet? "Never," he says.

17. The neutral tones of answer **B** score five points, but Richard Himmel would give three points for the soft green, red and yellow of **C.** Creamy tones could be effective, so **D** is worth one point, but olive and mustard are not "clear enough" for him.

18. For five points, answer **A** would be the most serene, says Audrè Fiber, but **B** could be calming, too, and is worth three points for injecting a new note into the scheme. She'd let you take one point for a careful treatment of the yellows of answer **D,** but considers **C** the worst choice because dark antique furniture would not show up well against dark brown.

19. Raw pine is one of Rubén de Saavedra's favorite woods. He scores five points for **B,** because it brings out the wood, and three for the freshness of **D. C** is worth one point to him, because a neutral combination would still retain the wood as the focal point, but he feels red would be too harsh.

20. Playing dark on light, Emily Malino prefers **D** for five points—"I find myself using navy over and over again"—but gives three points for the clarity of **C. A** is a one-point alternate, but she thinks yellow would blend with the neutrals and not offer any contrast.

21. A rates five points from Lester Grundy as a fresh approach that adds great interest to a hallway and **C** is a three-point alternate for those who wouldn't like *that much* color. He gives one point for the always-safe answer **B** but thinks black or dark brown too dramatic for most hallways.

22. Sand color, answer **A,** is Melvin Dwork's cool and spacious five-point choice; three points going to the richness of **D. C** is a one-point possibility but he thinks navy blue too cold and impersonal when it is combined with burgundy.

23. Angelo Donghia would add warmth to steel gray and yellow with the red of answer **A,** worth five points. **D** is worth three points because it's also in the nature-oriented spectrum and he'd give one point for the spectacular effect of purple (answer **B**), although that wouldn't be as pretty to him.

24. C is obviously the right answer, say Zajac and Callahan. But if you don't have an artist's eye, they say to choose your patterned scheme by rule **D,** which is worth three points. They give one point for answer **B,** because it might help a little, but add that they think their question and its possible answers are difficult, so everyone should take one extra point just for wading through it.

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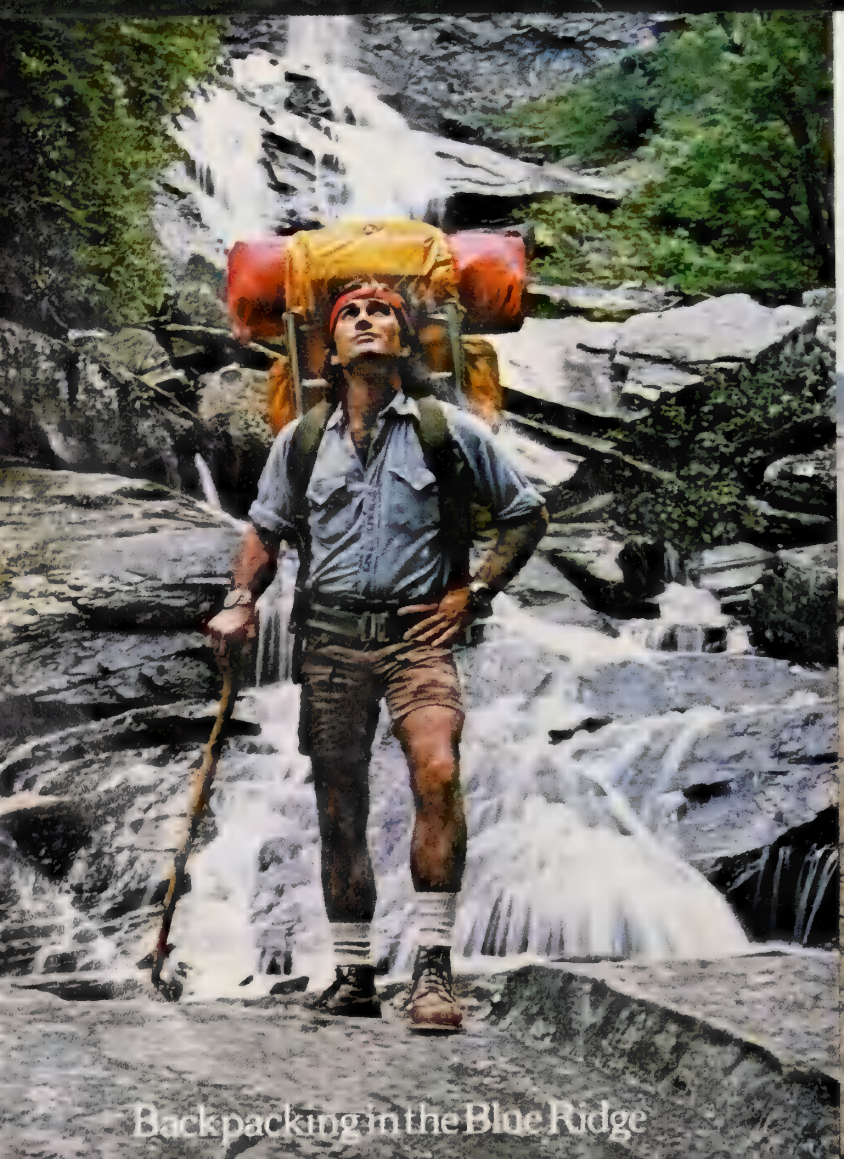
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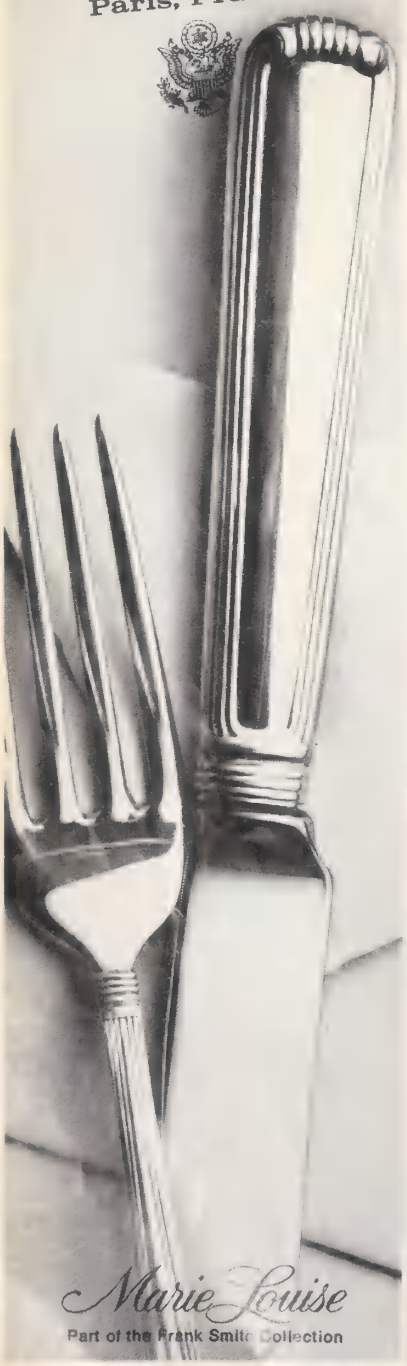
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MARCH 1973

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Volume 115, Number 3

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In Beverly Hills, an urban dweller gets away to the country simply by staying home. His remodeled cottage, which commands a view of the San Fernando Valley, has been more than remodeled—it now has the proportions of a country manor. Story begins on page 94. Photograph, George R. Szanik.

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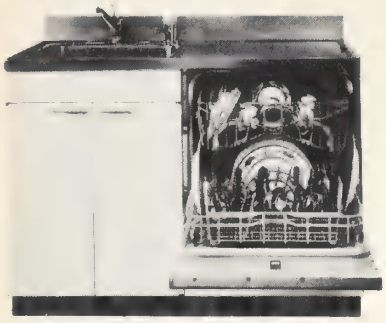
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AMERICAN CULTURE AT THE CROSSROADS

By JOHN FISCHER ☐ If you were looking for a representative sample of the brightest young people in Europe, an obvious place to start would be Schloss Leopoldskron, a baroque palace on the outskirts of Salzburg, Austria. In groups of about 50, they gather there six times a year—from Yugoslavia, Poland and Rumania, as well as the western countries—to attend a unique institution, the Salzburg Seminar in American Studies. Typically in their early 30s, they are scholars, journalists, diplomats, artists and civil servants whose careers already are showing unusual promise. To be invited to teach there, as I was recently, is a treasured privilege, for there is no better way to get an insight into what the future leaders of Europe are thinking.

One evening when I was drinking beer with about a dozen students, I asked them why they were willing to spend a month, at considerable trouble and expense, in the study of American culture. Adrienne, a French writer answered:

"Not because I like America especially," she said. "I am a Socialist, and I find many aspects of your capitalist society quite repellent. But I can't afford not to know about it, because the United States has so clearly become the leader of Western culture—in painting, fiction, sculpture, music, architecture and all the rest. What you Americans do today, for better or worse, we Europeans will be doing 10 years from now."

To my surprise, everyone in the group agreed with her—although an Italian argued that American cars are inferior.

Similar views seem to be cropping up with increasing frequency from other European sources. For example, George Steiner, the Cambridge critic, recently noted that "much of current writing in England is . . . frankly imitative of the American model." He added that ever since Ezra Pound "the masters of poetry have been Americans" and that in the novel "it is Updike, Roth, Malamud, Bellow who matter." It would be easy to list comparable acknowledgements of American pre-eminence in a dozen other fields, from ballet to pop music.

Yet such judgments make me a little uneasy. It is true that many superficial indicators suggest that our cultural life is bulging with vitality. A generation ago museums were ideal places for lovers to tryst in solitude; today they are as thronged as a busy air terminal. This year we will publish more than 30,000 new books, not to mention (Continued)

JOHN FISCHER, formerly Editor of Harper's, now a contributing editor to that magazine; visiting lecturer at Yale.

insight

decorating

THREE EXPERTS TALK ABOUT THE TRENDS

By CONSTANCE BOGEN ☐ ***Decorating, much like the other arts, changes with current influences and innovative design. We all see certain trends in interior design—whether it's regenerating Victoriana or restating space and line. But where does decorating in America stand now? Where are the noticeable demands? We asked three expert American decorators to explain where we are, where we're going.***

JOSEPH BRASWELL, *interior designer.*

AMERICANS ARE ASKING FOR: What I notice at the moment is a need for simplification. I think the pattern-on-pattern-on-pattern look is over only because people have learned—with ill experience—that it's very difficult to live with. It's fine in fashion, but no matter how one tries, interior design cannot be treated as a fashion message. It's lifestyle . . . environment . . . not a thing of fun for the moment—although there *should* be elements of fun in it. And considering the kind of money it takes for interior design today, one has to be careful that choices aren't so faddish they eventually become bothersome and weary. Economically, get the *most* for your money.

Light floors, whether they're bleached, pickled, enameled white or covered with a monochromatic rug, are coming back and are very much in demand. But, you (Continued on page 12)

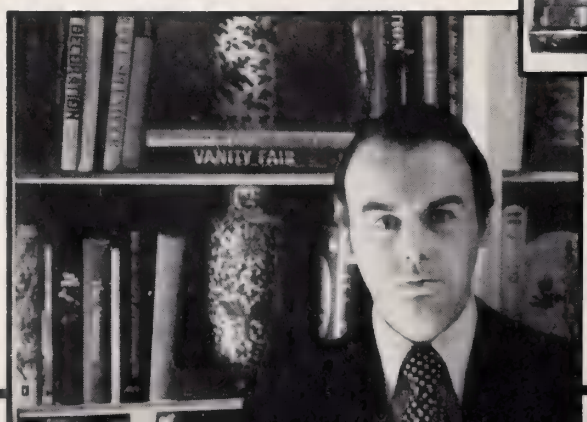


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On the other hand, disquieting symptoms aren't hard to find either. One of the most puzzling is the anti-intellectualism which has become popular among young people (even in our best universities) who pride themselves on their ignorance of history, regard Shakespeare as irrelevant and turn for guidance to astrology and I Ching. Another is our national failure to develop an adequately financed system of public television, so that our best programs—Sir Kenneth Clark's "Civilization," for instance, and "The Forsyte Saga"—have to be imported. Perhaps the most obvious is the American tolerance for ugliness—maybe even an affection for it, to judge by the *dreck* of billboards, fast food eateries, snake farms, auto graveyards and beer cans along our highways . . . the graffiti besmirching public walls . . . the litter strewn over our parks and beaches . . . and the rest of the litany we all know so well.

To me, at least, the most disturbing fact about our cultural scene is the growing chasm between the artist and his audience. Poetry is a case in point. In my lifetime only two men—Robert Frost and Ogden Nash—have actually made a living by writing verse; and so far as I can discover, no bronze statue of a poet has been erected in a public park since Fitz-Greene Halleck's a century ago. The big name painters and sculptors are, quite candidly, interested in working only for museums and a very few wealthy collectors. What ordinary home would have room for a Larry Rivers canvas or an Oldenburg construction? And the current crop of "serious" composers—at least those working with 12-tone and electronic music—have yet to find any substantial audience for their achievements.

These facts bother me, because—in spite of the Legend of the Avant-Garde—most great artists from Sophocles to Mark Twain have been widely appreciated in their own time. But it may be that such facts do not really signal an underdying cultural malaise, as I sometimes suspect. Perhaps instead they merely mean that some of the older art forms have passed their prime, and are being replaced by other forms not yet recognized by the professional aesthetes. Quite possibly the cultural historians of a future century may decide that our sculptural masterpieces are the Verrazano bridge and the Boeing 747, rather than the confections of Andy Warhol. After all, who would have predicted in 1930 that Duke Ellington would live to see himself proclaimed a cultural hero—or that William Dean Howells would be forgotten?

decorating

Continued

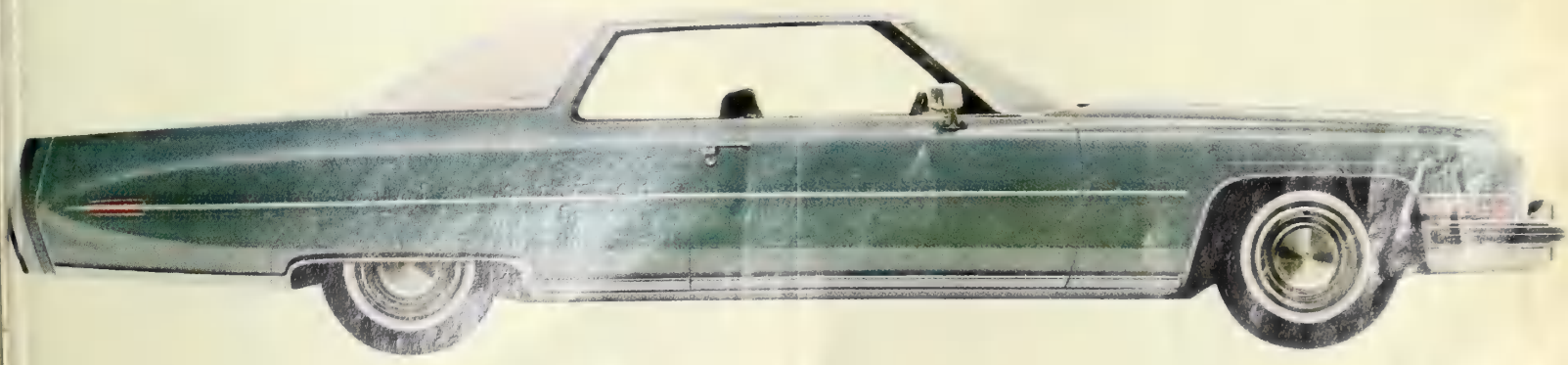
can't say that white floors are in and black floors are out. Mainly, one has to have great discretion to know when and when not to do a thing. Very often a good room is ruined by too many stories. It's important to keep a point of view and get mileage from one or two great ideas and carry them throughout the house. People are demanding this simplicity so that they can easily run their environments and not have their environments run them. I think this is healthy.

MATERIALS: Materials are being mixed in surprising ways now. Lacquer with suede or the feel of satin with tweed, for example, can do something exciting for one's psyche. This incongruity—even paradox—of textures is more a sensual than a visual thing. More and more, we're getting the feel of sensuality in interior design. This is very important to be aware of.

COLOR: As far as color is concerned, I think there's a definite return to monochromatics. By that, I don't necessarily mean one color, but an *attitude* of one color. A green room can have several greens with a touch of another color. (*Continued*)



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The monochromatic room is a good idea as it doesn't get dated. You can switch it around, for example, by adding an accent color or a lamp or an area rug. Then, I see the pendulum going from very brilliant colors to softer, quieter ones. For some reason, people are asking for subtle coloration—possibly because fashion is so colorful.

LESTER GRUNDY, *decorating editor, House Beautiful.*
AMERICANS ARE ASKING FOR: 18th-century Americana is very big now. Shaker, popular here and there, is almost too stylized for the average American but works well in small doses. A great many young people do prefer the "country" look of maples. It's easy, *happy* furniture to live with and doesn't require a lot of attention and upkeep. And, I don't see the overstuffed furniture in many houses but rather more of a tailored comfort.

Mostly, people are looking for rooms that are mixed in character—rooms that combine the elements they really love. I don't believe the "set piece" exists any longer. In the rooms that

Interior design cannot be treated as a fashion message

are being done these days, it is possible to combine a liking for great comfort with Victorian paintings and Chinese vases. The mixed look is what's important. It's accessories, possibly, from the past. Colors. It's bringing in baskets and flowers. Much more of a natural look. I think this mix is the success story of today. Good design is taking a little from the past, a little from the present and mixing it with your own special recipe.
COLOR: I think colors are getting cleaner, purer and easier to live with. Pales are fresher and dark colors richer than they have been. Years ago, we used colors that were on the murky side—and not particularly flattering. They were supposed to be sophisticated and stylish but they made people look older and tired. I think people are considering the effect of color on their eyesight and nerves and handling it in a less neurotic, more realistic and understated way. The dull schemes and harsh, postery graphics are on the way out. The demand is for more serenity in color. When I go into houses now, I see a *flow* of color—a use of the color theme rather than a pink room followed by an orange one followed by a very dark one. I think Americans do have favorite colors that relax them the most.
PATTERN: Pattern isn't being used *and* mixed the way it was a year ago. Now, if a designer or decorator chooses a pattern, it will be *one* strong one, not two or three. Wallpapers—and we're getting away from them, too—will be chosen for *textural* qualities instead. However, the conventional floral or stripe will

People are looking for rooms that combine the elements they really love

always be good. Checks and plaids are having a fling at the moment, but even these aren't being used in all-over scheme the way they would have been two years ago. As with color, pattern is being used in a more restrained way.
NEW INFLUENCES: I personally love the Oriental influence and think it's had a great impact on all American design. So much of American furniture—especially the decorative touches, the finishes, the flourishes—has been Orientally inspired. It's always been around but there hasn't been much conversation for a long time about it. It's finally coming out of hiding. There's a simplicity to the look that blends so well with everything.

JOHN ROBERT MOORE III, *interior decorator.*
AMERICANS ARE ASKING FOR: I think that one of the biggest trends is for simplification. Whether it's with fabric or use of color, I see the American taste running toward a tailored, less elaborate look. Americans, especially, have stressed comfort in a lot of their furniture, and because of it, upholstered pieces are gaining in popularity. That's one contribution the Americans have made: to insist on comfort. The ecology movement has definitely influenced this going-back-to-all-things-American look. Shaker furniture, for example, looks marvelous in a modern room and is as much a classic as the Mies van der Rohe designs, in their own way.

(Continued)


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insight

I think Americans will always refer back to history because we've done the same in fashion. Both are the kind of arts where motifs are borrowed from different periods. Now, we're just expanding our ideas on them. That doesn't go to say that a French chair will ever go out of style if it fits your environment and pattern of life. What's important in decorating is to always express your specific taste.

COLOR: We've all noticed that people are understanding stronger co'ors more than they did 40 or 50 years ago, but I don't think that any one color now shou.d be considered fashionable or unfashionable. Choice of color will always depend on which way

One contribution that the Americans have made is to insist on comfort

the room is going—like, *when* is the room used most so the point of the color isn't lost. Someone starting an art collection might want to use an electric color on their walls as a background for, say, black-and-white Matisse drawings.

I think Americans have always been influenced by every country. For example, the Italians with their bright reds and yellows and the Scandinavians who tend toward the white-beige-wood tones. But, I don't think you can pinpoint. We've always been influenced by color and design from other countries, but Americans have contributed quite a bit to their environment, too.

PATTERN: Textures are reaching a trend. A fabric might almost be three-dimensional—it's something that people like to feel when you bring it out. The slick or nontextured item doesn't seem to attract as much attention as the ones with depth. Even in paintings, people prefer a modeled look which reacts with light and gives it a wonderful quality. Then, a rug can be pattern-on-pattern. It doesn't necessarily mean a pattern, per se, but a sculpted design to give dimension. That's also true with certain types of woods now. People love the feel of leathers applied to tables. The sensation of a suede sofa. The natural look, I'd say, is gaining importance.

address book

By JEAN BAKER □ If you ever longed for an intricately carved American banister-back chair—but for one or other more reasons have not realized your objective—take heart. There are some excellent authentic copies to fit all manner of budgets. For this directory, we have selected craftsmen whose work adheres as closely as possible to those of Colonial America.

Furniture

Berea College Student Craft Industries, Berea, Ky. 40403—re-creates through "Woodcraft" program good selection of early regional designs as well as Chippendale, Sheraton and Empire pieces; authorized to continue the Wallace Nutting line of reproductions; all work in solid cherry, walnut, mahogany; upholstered pieces in hand-loomed wool or linen. Catalog, $1.

Douglas Campbell Co., Denmark, Maine 04022—this company copies 17th- and 18th-century pieces in old manner with hand-cut dovetailing, pinned mortise and tenon joints; stock includes Windsor, banister, country Queen Anne, country Chippendale chairs, Pilgrim and butterfly tables, pole fireside screen on which your needlepoint may be mounted and other items; copies to your order. Brochure, 50 cents.

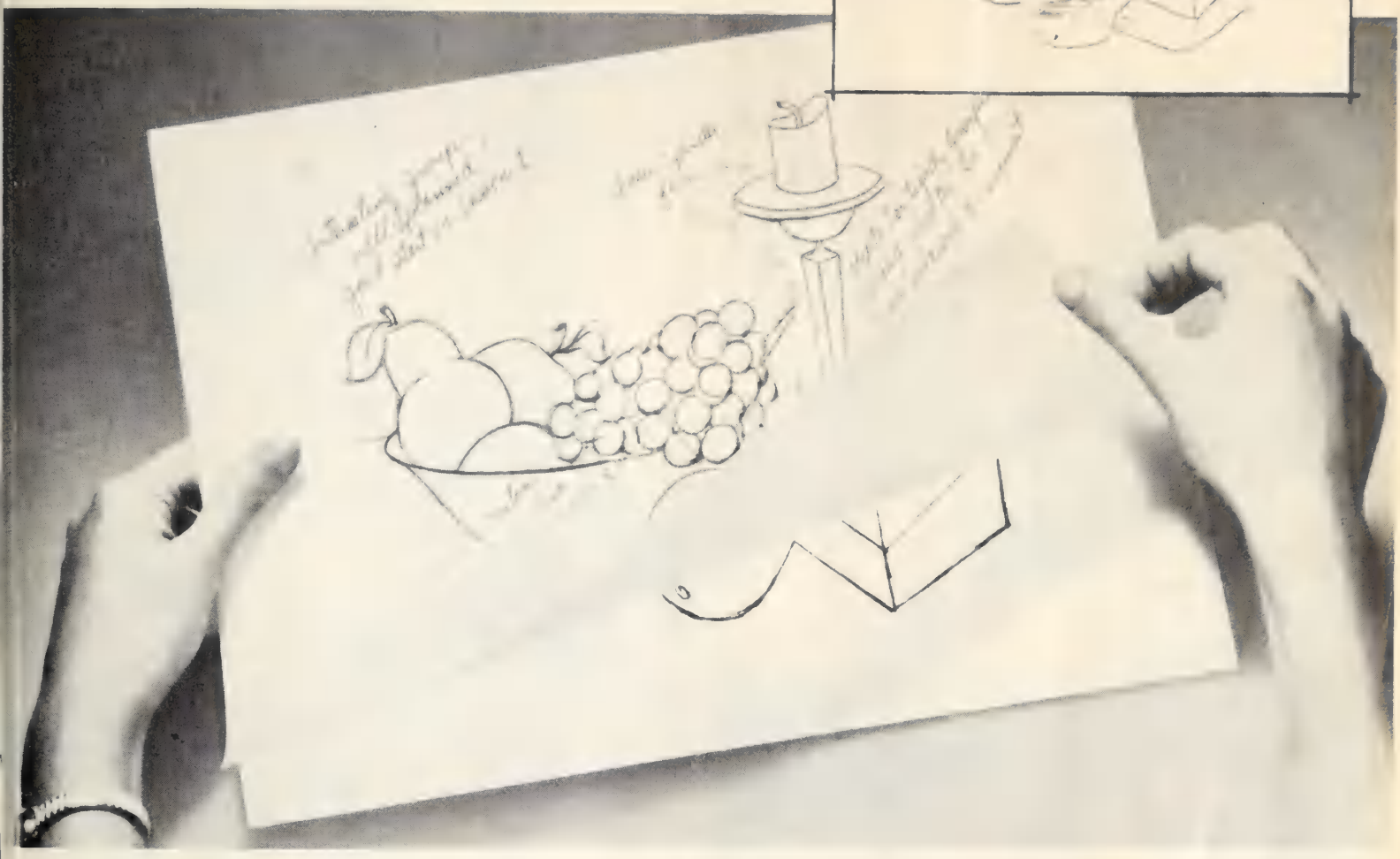
Cohasset Colonials, 312 Ship St., Cohasset, Mass. 02025—makes furniture in kits for home assembly; each piece is a copy of museum original or reproduction of outstanding piece in private collection; over 50 kits each containing glue, screws, hardware, sandpaper, stain and assembly instructions; 50-cent catalog is informative on Colonial interiors.

Laura Copenhaver Industries Inc., "Rosemont," Marion, Va. 24354—craftsmen copy pieces found at Rosemont, in museums or private collections; included—footstool, ottoman, candle stand, "bird-cage" table; make others not shown in brochure (25 cents); inquire.

(Continued)

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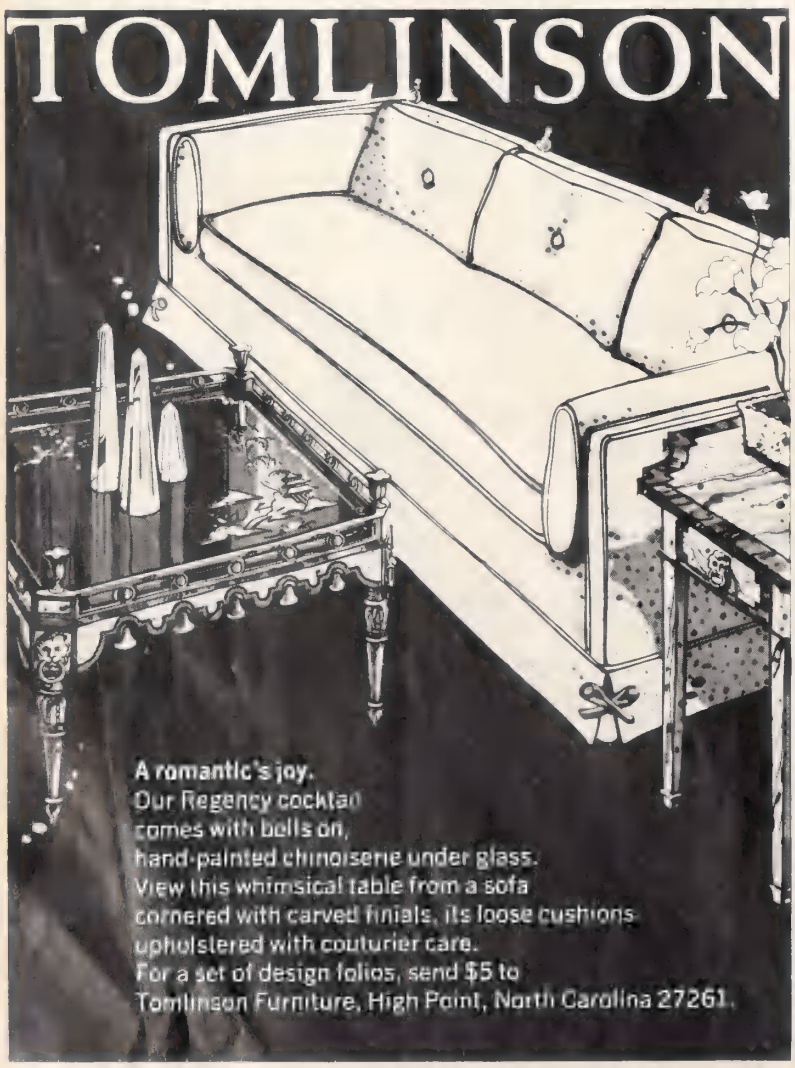
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The Hitchcock Chair Co., Riverton, Conn. 06055—this company reproduces a multitude of painted, hand-stenciled items in the original factory and manner started by Lambert Hitchcock in 1826; 50-cent brochure shows wide variety; in good stores throughout the country.

Kittinger Co., 1907A Elmwood Ave., Buffalo, N.Y. 14207—it creates approved copies of 18th-century originals in Colonial Williamsburg collection; each piece faithful in smallest detail—elegant and formal; many examples of Chippendale and Queen Anne periods; Kittinger showrooms in Atlanta, Boston, Buffalo, Chicago, Dallas, Los Angeles, New York, San Francisco, Seattle; **Kittinger: A Library of 18th-Century English and American Designs,** available from Buffalo for $3 has excellent text, useful decorating aid.

Colonial Williamsburg, Craft House, Williamsburg, Va. 23185—retails authentic copies of selected designs from the restoration—furniture, decorative accessories, fabric, wallpaper; all illustrated in **Williamsburg Reproductions: Interior Designs for Today's Living**—a comprehensive decorating guide to 18th-century à la Virginia; includes complete line of paint color samples, $2.95 (plus tax in Va.). Other Craft Houses: H. Feinberg Furniture Co., Wilmington, Del.; Woodward & Lothrop, Washington, D.C.; The Golden Rooster, Atlanta; L.S. Ayres & Co., Indianapolis, Ind.; B. Altman & Co., N.Y.C.; Treasure House, Burlington, N.C.; The Higbee Co., Cleveland; O'Neill & Bishop, Ardmore, Pa.

Reid Classics, 3600 Old Shell Rd., Mobile, Ala. 36608—they make by hand over 30 styles of poster beds copied from Southern originals, solid hand-rubbed mahogany, bed-bolt construction; each made to order; a 20th-century innovation—king and queen sizes. Brochure $1.

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Golden Loom, Peddler's Village, Lahaska, Pa. 18931—company carries over 40 copies of early calico; will send a selection of swatches; state color preferences. No charge.

Vermont Country Store, Weston, Vt. 05161—sells authentic calico designs used over 100 years ago; set of swatches, 35 cents; catalog, 25 cents; catalog and swatches, 50 cents.

Eagles and Weather Devices

Gilders Workshop, 7 Sheffield Rd., Winchester, Mass. 01890—makes hand-carved eagles of New England pine, oil gilded (a must for outdoor use) in 23-karat gold leaf and painted in authentic colors; several styles symbolizing area of origin—Newport, Salem, etc.; uses original molds for copper figures of weathervanes, oil gilded, cardinal points of compass gilded bronze; several styles; will custom-design. Brochure, $1.

Preston's Main St. Wharf, Greenport, N.Y. 11944—company offers a copy of Cape Cod hand-blown weather glass barometer; American ship model kits. Brochure, 25 cents.

Fireplace Equipment

The Essex Forge Inc., Old Dennison Rd., Essex, Conn. 06426—forges andirons, fire tools and hooks in the old tradition. Brochure, 25 cents.

Berea College Student Craft Industries (address above)—they make hearth brooms. Catalog of student crafts, 25 cents.

Ball and Ball, 463 W. Lincoln Highway, Exton, Pa. 19341—makes brass andirons in Paul Revere pattern, a brass-and-iron fender, originals of which are scarce. Catalog, $1.

Glassware

Metropolitan Museum of Art, Fifth Avenue and 82nd Street, N.Y.C. 10020—retails several pieces of early blown- and pressed-glass copied from famous collection in American Wing. Catalog, 25 cents.

Hardware

Ball and Ball (address above)—reproduces large variety of brass furniture fittings and house hardware in brass and iron—the usual drawer pulls and escutcheons; unusual—bedbolt caps, casters, bell pull ends to mount on needlepoint, chest locks, blind and shutter hardware; will copy to your order. Catalog, see above.

Lighting Devices

Ball and Ball (address above)—reproduces 18th-century brass chandeliers, sconces, hanging lanterns. Catalog, see above.

Candle Mill Village, East Arlington, Vt. 05252—this company offers hand-fashioned copy of the weaver's light or candlejack in wood and leather; copy of a cobbler's (*Continued*)



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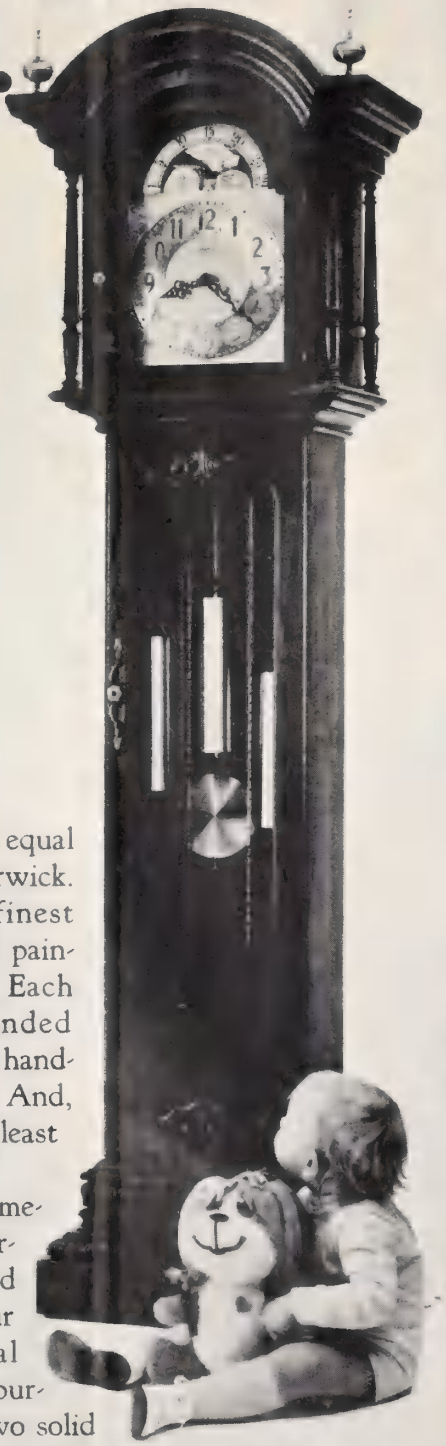
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The Essex Forge Inc. (address above)—fashions chandeliers of tin and iron; unique New Bedford whaler; hanging lamps and lanterns, sconces in pewter or tin. Brochure, see above.

Vermont Country Store (address above)—here you will find a retail copy of southern Vermont mantle rush light—forerunner of candle. Constructed to sit on mantle, table or shelf, sharp end was stuck into beam or the curved hook was hung over edge of beam. Catalog, see above.

Looking glass

Jane Smith, 137 Central Ave., Westfield, N.J. 07090—she offers a simplified version of an early 19th-century mirror with old technique of reverse glass painting (eglomisé) of your alma mater at top; picture list of 700 colleges free.

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Appalachian Fireside Crafts, Box 276, Booneville, Ky. 41314—makes quilts and pillows in traditional patterns—Dresden Plate, Dollie's Star, Ohio Rose, etc.; quilting done by hand; will make to order.

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The Den, Peddler's Village, Lahaska, Pa. 18931—will order from New Bedford, Mass., a copy of an original harpoon used by all who followed the profession of Queegueg aboard the whaling ships.

antiques

By DAVID LAMPE □ A genuine Conestoga wagon is parked in front of the observation platform of a genuine 1896 American Pullman car, near a grove of young trees through which just the poles of a replica Cheyenne tepee show. This is Wyoming? Arizona? Texas? No it's Bath, long considered England's Florence. And the setting is the American Museum at Bath, the only one of its kind in any Old World city.

In 1956 two antique enthusiasts, American-born Dr. Dallas Pratt and naturalized American John Judkyn, who both knew



Early Americana assembled here in a replica Colonial room is typical of what English visitors see at the American Museum.

and loved the city, had the audacity to call it incomplete. Bath, they said, lacked a museum of antique Americana. Promptly, the two collectors decided to produce one.

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cover basic maintenance costs, haven't kept people away; in 1972 nearly 100,000 people trooped through it. Although not intended for us, one in 20 of its visitors is American nevertheless. Housed in Claverton Manor, its displays fill 22 rooms and all the hallways in the main residence, then overflow into some of the outbuildings and actually out into the gardens.

Many of the manor house's formal gardens have been replanted with American shrubs and flowers, including some that yielded dyes for Colonial homespuns. The walled garden, a replica of George Washington's at Mount Vernon, right down to the octagonal garden house, was presented by the Colonial Dames of America. Beds planted by a Southampton, Long Island, garden club supply the museum's little shop that sells dried American herbs. Another shop, an American 19th-century small-town general store, sells more conventional modern souvenirs alongside bygones that certainly aren't for sale.

Most of the exhibits are arranged in complete period rooms, some with wood paneling and broad, hand-hewn floorboards taken from early American homes. A few of the rooms were sent over complete and others are partial reconstructions, such as Conkey's Tavern in what was originally Claverton Manor's own basement kitchen. The lintel over the open brick fireplace, carved "June ye 21st 1778," and a few of the bricks did actually come from the Massachusetts tavern where the plotters of Shay's Rebellion of 1786 conspired. Most of the bricks, however, were specially handmade in an English brickyard. The tavern's hostess wears 18th-century American ginghams and serves squares of American-style gingerbread she bakes in the old-fashioned oven.

Some of the museum's rooms, such as the New England whaler captain's cabin, are complete reconstructions. The New Mexican morada, although furnished with authentic items, isn't a replica of any particular private chapel. The Santa Fe museum curator who designed both it and the New Mexican sitting room for Claverton later went to England to inspect them. "He was very pleased," Mrs. Molly Nicholls, the museum's chief guide recalls. "He said we'd got the feel of them more nearly than he'd expected us to." Equally authentic in feeling are the British-made waxwork tableaux in Claverton's cellars, depicting Forty-Niners around their campfire and a cowboy on the prairie.

To assist the guides, every room has its own loose-leaf book listing all items on display, telling everything known about them and, important, where they came from. "Often donors of things in the museum come back to see them," Mrs. Nicholls says.

The museum's most popular single attraction—even more popular than the carriage house full of cigar-store Indians, hand-carved duck decoys, old weather vanes and wrought-iron work, hypnotically staring backwoods oil portraits and other superb examples of old American folk art—is the quilt room. Half of Claverton's collection of several hundred 19th-century American quilts is always on show, mounted in frames hinged together like pages of giant books. "They're so compelling in themselves," points out Mrs. Nicholls, "that few peop'e notice that the quilt room also has a floor that's been stencilled in a way never seen in English period houses." British art students spent months creating this typically Colonial American architectural embellishment, working from photographs.

Much of Claverton's furniture derives from British designs, yet seen in a British setting often looks foreign. Some of the pieces have simply been made of woods not used by British cabinetmakers; others were assembled differently—such as the Colonial American "Windsor" chairs. Some of the American Georgian pedestal tables look wrong because either their feet jut out too far or not far enough. The radii of the legs of British tripod tables are always the same as their circular tops.

Some of the Claverton furniture, of course, is very definitely not British—such as the Pennsylvania Dutch (pedantically labeled "Pennsylvania German") examples. And the museum's half-dozen specimens of Shaker furniture, although made by immigrants from Britain, are uniquely American. Recently a furniture expert went from Vienna to Bath just to contemplate them. After a week of staring he departed. "He told us that ours was the only Shaker furniture (*Continued on page 28*)

DAVID LAMPE is an American free-lance living in England.

"Why I picked out new Portsmouth™ paneling for Charlie."



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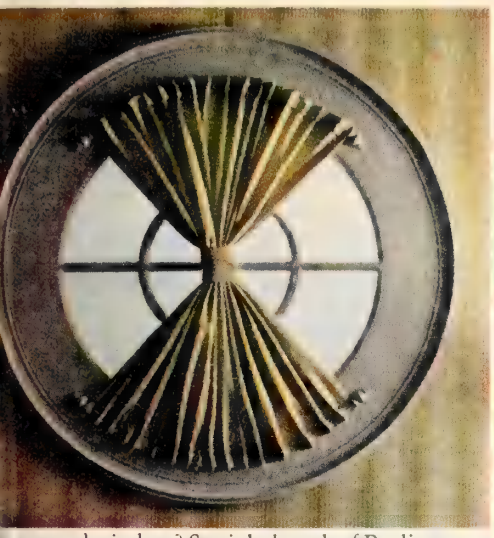


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Master bedroom of the duplex is done in gold, ecru, and pale blue. Bed-and-bath ensemble, Trousseau Blossoms by Burlington House. Coordinated blanket is pale blue. French boudoir touches: the linen basket, a bouquet of fresh daisies, an old powder jar.



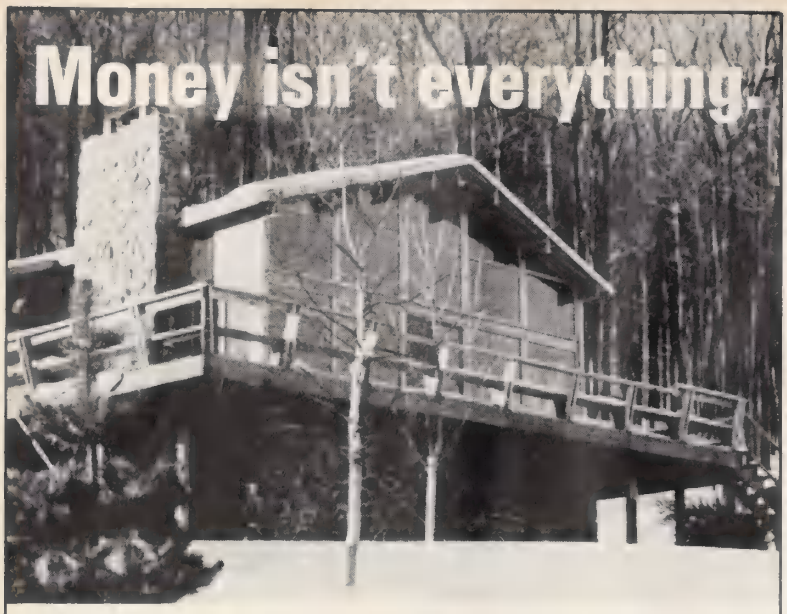
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he'd ever seen," recalls Mrs. Nicholls, "and that was all he needed to see."

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What do British visitors make of it? "Well," admits Mrs. Nicholls, "the British image of America comes almost entirely from the cinema and the telly, and so people come here expecting to see clumsy, rustic furniture and domestic objects, log cabins, that sort of thing. Even our own furniture experts, who really should know better, are amazed at the sophistication of our Early American furniture. We play down the cowboy and frontier aspects of America because we think too much is made of them over here."

Like other British museums, Claverton puts no price tags on its displays. "Theft is less a problem here than in other English country house museums," says the secretary, Constance Holland. "Recently several small pieces of Early American silver disappeared, and several days later some youths wearing nylon stocking masks startled our ticket taker by handing them back to him. They also handed in some buggy whips they'd pinched from our general store—and that we hadn't yet missed.

"Conscience? Perhaps. More likely they found that these American items are so rare here that no British dealer would dare touch them."

books

By ANNE OGDEN □ In anticipation of our 200th anniversary, more and more books are coming out on America. We are finally and chauvinistically recognizing ourselves as a distinctive group with a proud past. This preview of books about us is a taste of what's to come in the next several years.

■ What we are and were, is the subject of **American Century: 100 Years of Changing Life Styles in America** by Ralph Andrist (American Heritage Press, $16.95). "This book," says the author, "is an overview of American social life, decade by decade, over the past one hundred years, when the tempo of change has been fastest." What this overview consists of is photographs (mostly black and white), catalog drawings, paintings and text that clearly show what was on our minds through the war and prosperity, calm and unrest of the past century.

■ Quilts are one of the most beautiful inheritances of our handcrafting, hard-working past. Bed rugs, linsey-woolsey, crewel, patchwork and appliqué are the facets of a visual gem, **America's Quilts and Coverlets** by Carleton L. Safford and Robert Bishop (Dutton, $25). Patterns and external influences on them are explored and defined in 122 plates in vivid color; 472 in good black and white. Use this book as a guide for collecting quilts or stitching them yourself after traditional designs.

■ If reading cookbooks is one of your pleasures, you will find a wealth of titles to pursue in Eleanor Lowenstein's revised **Bibliography of American Cookery Books, 1742-1860** (American Antiquarian Society and Corner Book Shop, $15). Enlarged from Waldo Lincoln's 1929 listing, this edition gives a fine picture of what cookery things were on our minds in the old days. Included is a list of libraries where many of the books can be seen. In addition, Ms. Lowenstein, who owns the Corner Book Shop, 102 Fourth Ave., N.Y.C. 10003, can track down many rare books, especially in the food and drink field. Her bibliography is available at her shop or through your bookstore.

RECENT BOOKS BRIEFLY

■ **The American Frugal Housewife** by Mrs. Child (Harper & Row, $5)—a facsimile edition of a book first published in Boston in 1829 and "dedicated to those who are not ashamed of economy."

(*Continued on page 60*)


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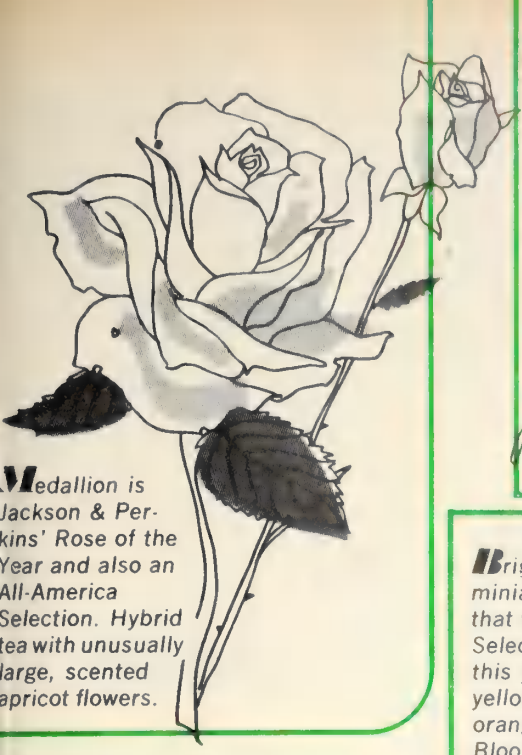
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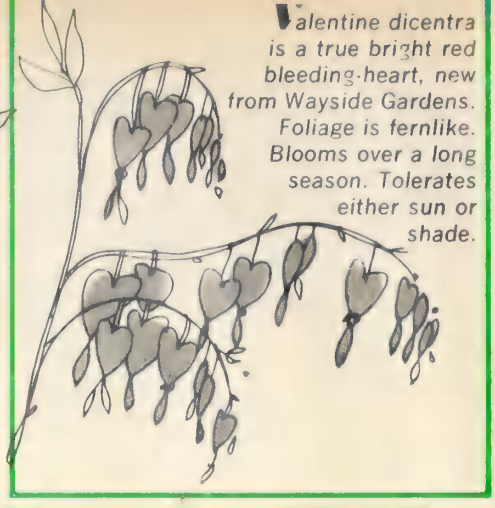
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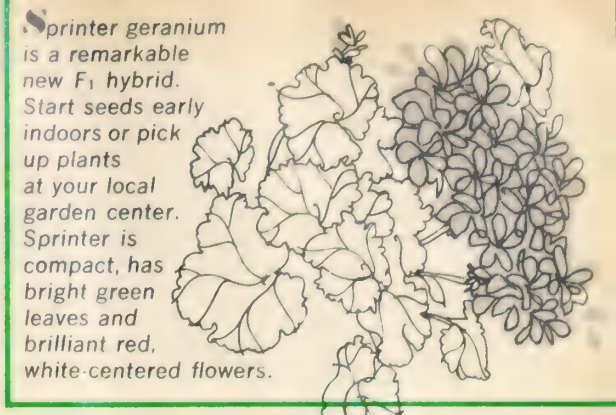
There are more than 700 recipes in all, many never before in print. They are divided into 24 categories, some of which are for parties—others are for family meals. There are money-saving recipes galore along with helpful tips and serving ideas.



Medallion is Jackson & Perkins' Rose of the Year and also an All-America Selection. Hybrid tea with unusually large, scented apricot flowers.



Valentine dicentra is a true bright red bleeding-heart, new from Wayside Gardens. Foliage is fernlike. Blooms over a long season. Tolerates either sun or shade.



Sprinter geranium is a remarkable new F_1 hybrid. Start seeds early indoors or pick up plants at your local garden center. Sprinter is compact, has bright green leaves and brilliant red, white-centered flowers.



Brightside is a miniature gladiolus that won All-America Selection honors this year. Bright yellow flowers have an orange-red edging. Blooms 70 days after planting. Big Daddy and Mexicali Rose are also winners.



Happy Face marigold won a 1973 bronze medal from All-America Selection. It grows into a uniform hedge shape with four-inch double blooms from July to frost. Recommended for bedding, pots and cutting.

FLOWERS WITH NEW POWER

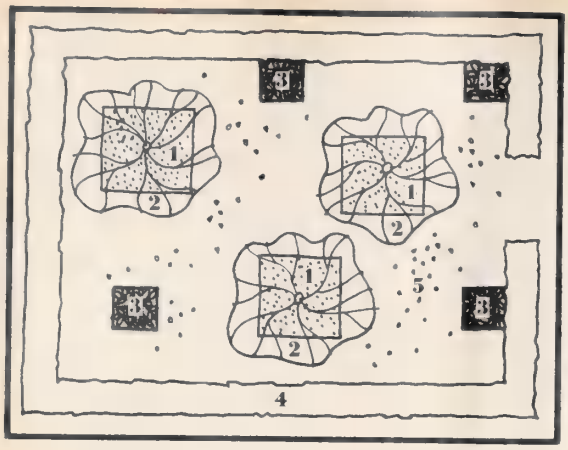
Today's F_1 hybrids are remarkably different—and better



Peter Pan Scarlet Zinnia walked off with All-America Selections' top award, a silver medal, this year. Truly outstanding with four-inch flowers on dwarf plants. Matures at 12 inches. For bedding, edging, containers and cutting.

ALL DRAWINGS, ALICE UCHIYAMA

By ELVIN McDONALD □ **The major news in gardening this year is in F_1 hybrids—varieties with super stamina, superior performance. All this is derived from the practical application of sophisticated genetics. Essentially, what the plant breeders do is mate carefully selected plants that have been developed especially for parenthood. If you were to visit a breeder's field or greenhouse, either or both of the parents might appear to be a complete washout—for instance, a zinnia with only an ugly cone of female florets and none of the peacock male ray florets. But the resulting seeds—or the plants grown from them by a nurseryman—produce a spectacular show, or crop, as the case may be. F_1 hybrid seeds are expensive, but worth it. The movement now includes all popular annual flowers (Sunkiss rose-moss and Danica everblooming begonia are two of the newest), as well as hardy perennials and vegetables. One example may be found in F_1 hybrids of Chinese cabbage, which yield an edible crop far superior to all other kinds of cabbage. Chinese cabbage is summer-sown, fall-harvested. Slawed or cooked, the result is a tender, succulent, nutty-flavored epicurean delight. The only All-America Selection winning vegetable for 1973 is also an F_1 hybrid, Aristocrat zucchini. It produces squash from early in the season until late, yet its compact growth makes cultivation possible even in a small garden. Seeds of F_1 hybrids are listed in the catalogs of all progressive mail-order seedsmen. If you prefer to invest in started plants, you may have to order the seeds and make arrangements with your neighborhood nursery to do the growing until planting-out time in your area.**



Using a design based on three by three-foot modular units, Landscape Architect Betty Ajay turns 30 by 39 feet into a garden with (1) English ivy, (2) flowering crab apple trees, (3) pink petunias, (4) Tatarian honeysuckle hedge, (5) crushed stone.

LOTS OF FLOWERS, BUT NOT MUCH WORK

You don't have to hire, or become, a fulltime gardener but you must plan your planting carefully

Grow flowers you and your family like best and put the rest of your land in grass, ground cover, shrubs or paving or under a deep mulch. Gather your flower forces in one mass. Concentrate effort. Save time in areas not important to you. Spend it where returns are highest. Work with a plan. In flower beds, keep the combinations simple. Try to achieve the results you want with just a few different flowers and by making only one major planting in the spring (annuals) and sometimes one in autumn (hardy bulbs for spring bloom).

Pick up started annual plants in the spring at your local garden center on a day that is convenient for setting them out. All you have to do to keep annuals blooming is cut spent blooms.

One way to use annuals well is to mass a single kind, a bed of Zenith zinnias, for example. Or mass in a monochromatic color scheme. You might put in a bed of Pink Cascade petunias, combined with Cherry Sundae giant hybrid zinnia, Pink Heather sweet-alyssum and other pink-flowered varieties of annuals: baby's-breath, larkspur, snapdragon, China-aster or cosmos.

Another pleasing way with annual flowers is to develop a scheme providing one strong main color (such as yellow marigolds, Gloriosa daisies and zinnias) with a secondary complementary color (blue-to-lavender ageratum and larkspur) and a dash of a third strong color for accent (scarlet flowering sage).

In a shrubbery border, there are always places to make pockets of annuals—most kinds grow in the sun. In shade, you can use torenia, browallia, impatiens and semperflorens begonias. Just prepare the soil eight inches deep. If it is hard to dig, add a bale of sphagnum peat moss to every 200 square feet. Plant, water and mulch. The result is all-season flowers.

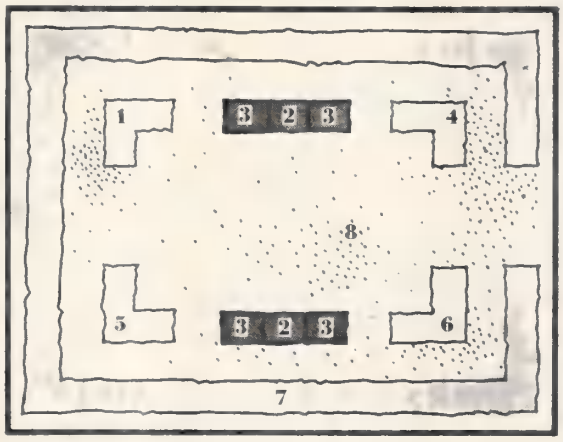
If you can spare a patch of ground even 10 feet by 10 feet, put in a little-upkeep cutting garden—row on row of annuals from seed packets or from young plants sold at nurseries. Maybe some corms of miniature gladiolus, too. Mulch deeply early in the season. You'll then need little or no weeding or watering. Sounds too good to be true but all you do—except for initial planting, mulching and mixing 5-10-5 fertilizer into the top inch or two of soil—is to keep the flowers cut for bouquets all over the house and for friends.

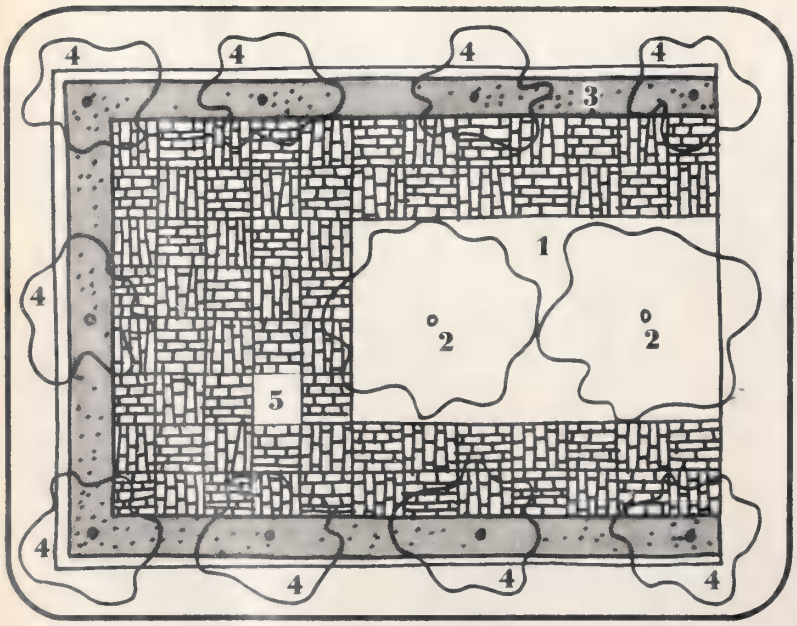
Container gardening is another profitable way to spend a minimum amount of effort. Pots, tubs, planters and baskets of movable color can be enjoyed all season around the garden—wherever you want flowers—up close or as a focal point or vista. Put them exactly where you want color at any given moment: by the terrace, by the pool, at the entry. All you have to do for container-grown plants is keep the soil moist and feed every other week. There is no stooping to weed and only an occasional minute to trim off spent blooms.

Groupings of container plants are more easily cared for and make a greater show than single pots or tubs scattered around. Also, try repetition of the same plant in the same size pot. This modular look is especially appropriate with contemporary architecture; for example, nine 10-inch clay pots of dwarf French marigolds, all of the same color, spaced out evenly in rows, three by three.

Hardy perennials offer another relatively carefree way to have lots of flowers. Sketch the size garden you want on a sheet of paper—graph paper is fine, or draw your own, using ¼ inch to equal one foot. Study catalog descriptions and indicate your choices on the plan. Usually, a minimum of three each should be put in a clump. You can plan a border mostly for spring flowers with a few in summer and fall or for flowers from spring to frost or a border in partial to full shade—featuring hostas, daylilies, ferns and nearly wild flowers such as epimedium, violets and primroses. You can have flowers from spring until frost simply by working out your garden in only half a dozen kinds—tulips, daffodils, peonies, hybrid everblooming roses, daylilies and chrysanthemums. For longest bloom season from peonies, daylilies and chrysanthemums, select varieties of each that naturally bloom early, midseason or late within that plant's flowering time. Asters are also excellent for fall. ■

Again using three by three-foot modules, Mrs. Ajay here combines flowers and herbs in a simple garden to please the eye and the nose: (1) sweet basil, (2) dwarf marigold, (3) blue ageratum, (4) summer savory, (5) sweet marjoram, (6) sage, (7) yew hedge, (8) crushed stones.





Here Mrs. Ajay shows a third design using the same basic module in a space 30 by 39 feet: (1) grass, (2) red maples, (3) English ivy, (4) flowering dogwoods. With a brick surface and surrounding wall (5), they form an elegantly understated and low-upkeep garden.



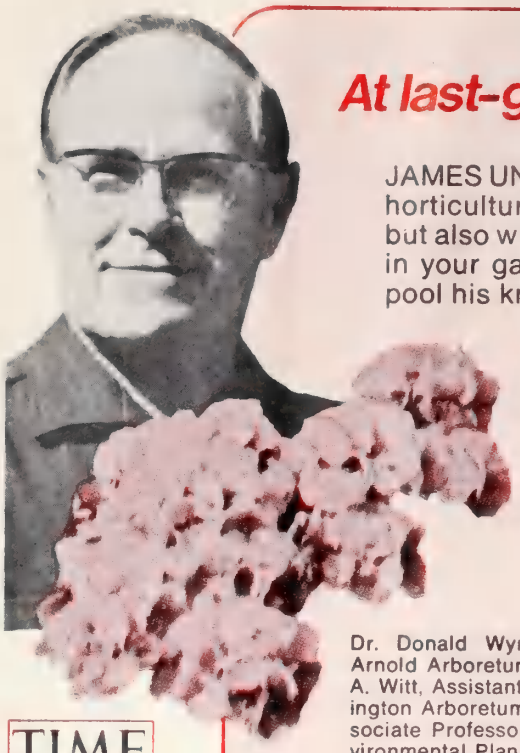
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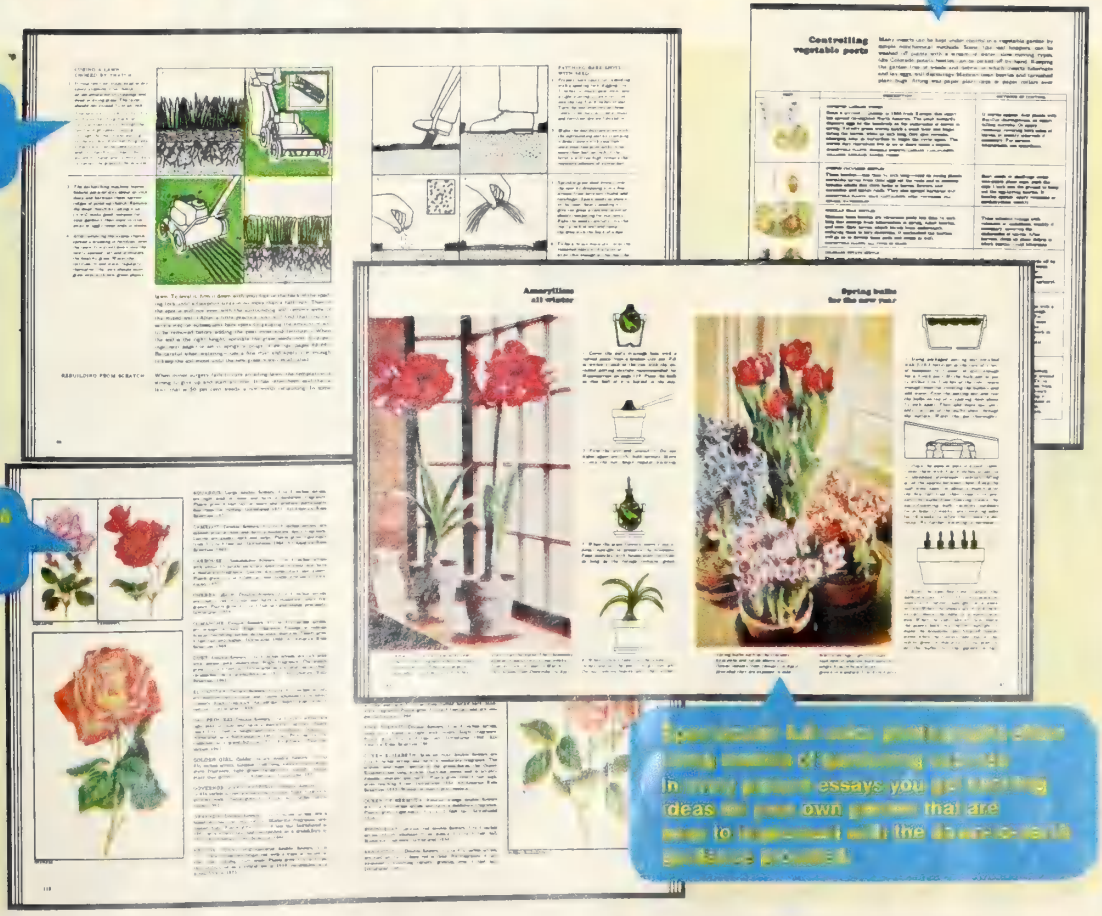
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Growing herbs

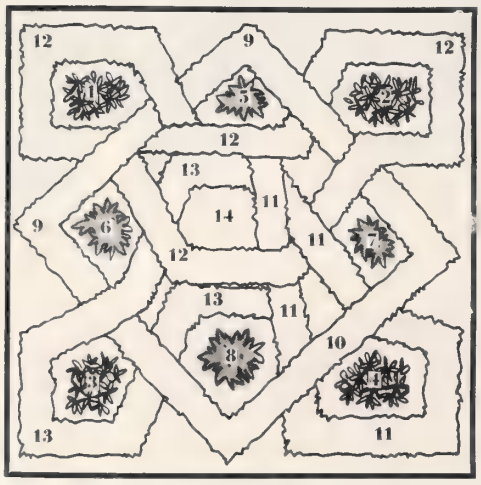
—it's easy, in a garden or indoors

An herb garden can be located anywhere—from a small window box perched above a busy street to a secluded, quiet half-acre, neatly hedged and green-ribboned. Most herbs need only two things: a soil that is not overly rich and sunshine.

The culinary herbs make first claim on modern herb gardeners. After edibles, and very close to them, come the herbs we grow for fragrance. Some are useful for both cooking and fragrance. Others, which merit briefer mention, have been important for centuries as medicines and "simples." The simples, so-called, are probably the most interesting to the armchair gardener, for around them is woven the lore of centuries: tales of cherished herbs of cottage gardens, brewed for the pining unloved, the childless, the ailing, the world's afflicted and lonely who hoped to profit from the dark, strong-smelling, noisome concoctions of the slightly suspect "herb woman."

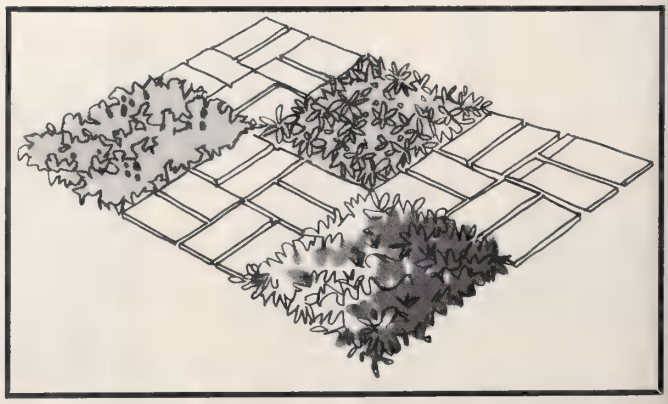
The most common of the culinary herbs form the core of any herb garden, large or small, decorative or utilitarian. Chives, parsley, dill, basil, rosemary and mint are perhaps the first on any list. Then follow, depending on the scope of the garden, marjoram, sage, oregano and burnet; thyme, anise and caraway; savory, coriander and balm; angelica, fennel, chervil, horse-radish and tarragon.

Then follow plants for fragrance. Lavender and lemon balm perhaps should head this list. Next, bee-balm, scented-leaved geraniums, sweet cicely, lavender-cotton, orris root, nasturtiums, violets, lemon verbena, sweet woodruff and tansy.



To plant this Victorian knot garden you will need a sunny site at least 12 feet square. Suggested plants are (1) dill, (2) tarragon, (3) sage, (4) fennel, (5) chives, (6) basil, (7) parsley, (8) mint, (9) lavender, (10) culinary thyme, (11) green santolina, (12) gray santolina, (13) germander and (14) rosemary.

Begin, then, with packets of seeds and at least a few small nursery-grown plants. The simplest way to start your herb garden, if space is available, is to plant in rows both seeds and plants, making what is really a cutting garden. Then, in the first season, while purchased perennials are getting established and seedlings of annuals, perennials and biennials are making their growth, you can lay out the herb garden itself. Formal or informal, (*Continued*)

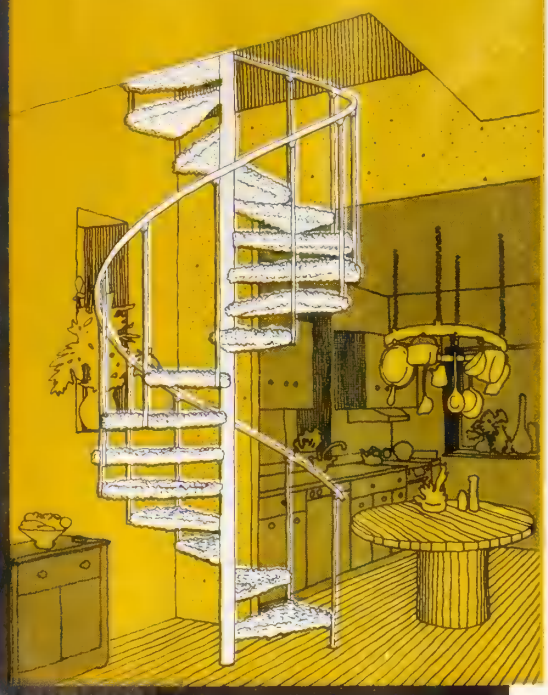


Herbs are especially attractive planted in patio or paving pockets. Near the outdoor cooking area, you might have pockets of parsley, chives, basil, sage and rosemary. Or for stepping on occasionally to give fragrance, try a collection of creeping thymes and mints.


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Growing herbs

Continued

large or small in size, a plan is essential. Grass walks or brick walks between the beds? Would you like the herbs framed by low-growing hedges of small-leaved euonymus, boxwood, lavender-cotton or perennial candytuft? Will a wall enclose the herb garden? All these architectural features need time for planning and construction. The other approach is to make the plan, lay out the herb garden, then buy seeds and plants. To bring this off well the first year takes considerable gardening sophistication, but when you are growing herbs, some measure of success is almost a certainty.

Favorite herbs best started by purchasing growing plants from a nursery include chives, tarragon, lovage, lemon balm, mint, pot-marjoram, rosemary, sage, burnet, winter savory and thyme. Herbs fairly easy to start from seeds—though your local garden center will likely have them in small flats at planting time—include dill, chervil, caraway, coriander, fennel, sweet marjoram, basil, parsley and summer savory.

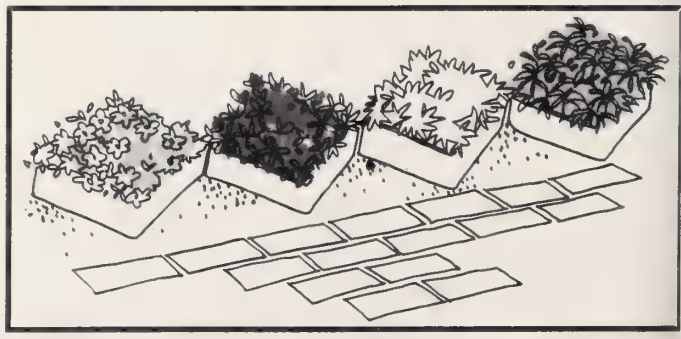
And what about growing herbs in pots inside an apartment? Those many considered personally essential in the kitchen—chives, basil, thyme, rosemary, parsley, marjoram—are quite easily cultivated on a sunny window sill. Without the sun, then a fluorescent-lighted garden is your answer. And either place is also suitable for dill, summer savory, lemon and apple mint, lemon verbena, oregano and sage.

Joan Meschter, a pioneer in growing herbs with artificial light, recommends the use of a standard industrial reflector with two 40-watt tubes, one Gro-Lux and one Gro-Lux Wide Spectrum. This size is efficient and accommodates 36 three-inch pots or 20 four-inch pots of fresh herbs. The light tubes need to be about five inches from the tops of the foliage and should be operated a minimum of 14 hours a day. If the plants seem spindly, then you should increase the period of lighting to about 17 or 18 hours daily.

Herbs indoors also need fresh, moist air; avoid drafts of hot, dry air. The soil should be kept moist, but not dripping wet. ■



Favorite herbs for seasoning or fragrance require very little space. Here clay pots are sunk to the rims in soil to conserve moisture, then pebble-mulched. Sweet bay or rosemary trained as a small tree might be surrounded by basil, thyme, sweet marjoram, chives and parsley. Or a lemon verbena tree might be surrounded by apple, lemon, nutmeg, rose and peppermint geraniums.



Ordinary clay flue tiles sunk into the ground can form the basis for a modular herb garden. Tiles used in this way can also solve a drainage problem and curb invasive plants. As sketched, the herbs might be sage, purpled-leaved Dark Opal basil, chives and rosemary.

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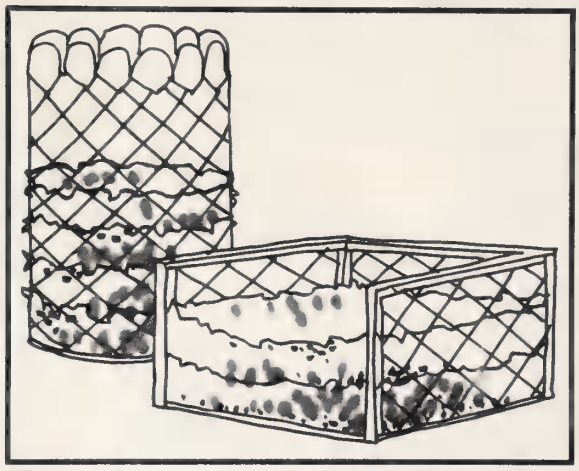
Organic gardening

—the natural way to raise a crop

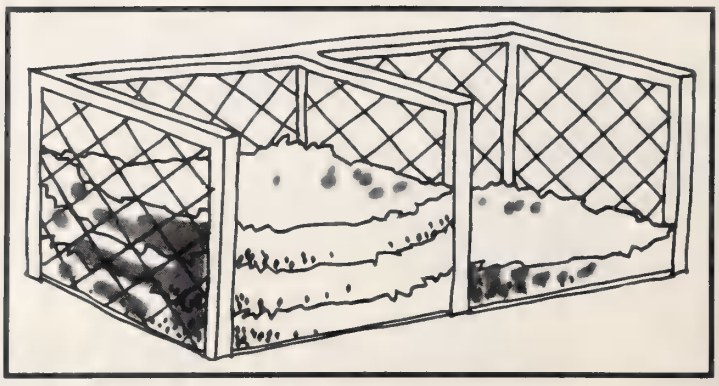
Those who've been at it a long time call it organic gardening. Those younger in years or experience call it green survival. Call it what you will, but when such earthy words as well-rotted manure, compost pile and mulch are being bandied about at cocktail parties and, indeed, around very elegant dinner tables, it's time to take notice. Which is just exactly what a lot of people are doing nowadays.

In native forests and prairies there is a permanent state of soil fertility. All that is produced by the soil eventually dies, decays and goes back into the soil as humus. Man and agriculture disrupt this cycle. The organic gardener perceives a balance in nature and tries to maintain it in his gardening.

Diseased and pest-ridden plants are often the first symptom of low soil fertility. Most



Circular wire bin or simple wood-frame bin (above) makes a tidy unit for making compost in a small garden. Two-bin system (below) makes turning the pile easier, but takes more space. Keep top of heap concave to catch water and thus speed composting process.



Certain prudent gardeners have probably utilized organic methods since the very beginning of agriculture but in modern times an awareness of the practice dates from early in this century, when Sir Albert Howard, an English agricultural advisor to the Indian state of Indore, first developed a method of farming which did not include synthetic chemicals but relied entirely upon available natural materials.

Good soil is not inert but is full of microorganisms which act upon residues of plant and animal tissue to form humus. Besides providing nutrients, humus improves the structure of soil, making it spongy, easily permeable by air and water; makes it resistant to erosion.

organic gardeners use compost to maintain fertility. To start a compost program, one needs some sort of bin. This may be made of almost any inexpensive material such as waste lumber or concrete blocks.

A good method of composting is to put down a five- or six-inch layer of green matter, such as garden wastes, grass clippings, weeds, then a two-inch layer of manure and a layer of rich earth, with added ground limestone and phosphate rock. Provide ventilation by placing pipes or thick stakes through the pile as it is being built and pull them out later. Keep the pile moist but not soggy.

The compost can be made by this method in three months. The pile is turned at about six

eeks and again at about 12 eeks. Heat in the center of the le may reach 150 degrees en in the fall, a good time to egin a compost pile in most mperate zones.

What is suitable for compost-g? Garden residues, grass ippings, leaves, weeds with nmature seeds, manure, rock rticles and household garb-ge, all of it except soapy wa-r and fats.

When most of the heat has one out of the compost pile, a upply of earthworms is some-mes added to it. Earthworms at soil, digest it and condi-on it. Their burrows aid in erating the soil and in water bsorption, both essential.

Compost is ready to use hen it is dark, rich-looking, rumbly and most of the large aterials are broken down into mall pieces. It may need to be creened if it is to be used in ower beds and pots.

A good time to apply com-ost is annually, about a month efore planting. The soil is rned and compost is added the top four inches in a lay-from one to three inches in ickness, with some thought to whether the planned crop is a heavy or a light feeder. However, there is no danger of putting on too heavy a layer of compost. If it is well prepared it will not burn plants, as immediately soluble chemical fertilizers may. Compost nutrients are released slowly as needed.

There are the alternatives to the pile or bin method of composting. Soil fertility and conditioning can be obtained by growing a cover crop and turning it under as green manure. A nitrogen-fixing legume such as clover or vetch is a good choice for green manuring.

Sheet composting is probably the easiest way to make and use compost. In this method the materials are spread directly on the planting area and turned under with a rotary tiller.

Mulching is used by many organic gardeners. A layer of mulch material is placed around growing plants to moderate soil temperature, to decay and add fertility, to keep the soil loose and eliminate need for cultivation, to conserve moisture and to protect ripening fruit. Some useful mulch materials are: grass clippings, leaves, stones, hulls and shells, sawdust and wood chips, shredded corn-stalks, straw, alfalfa and more.

Organic gardeners are generally opposed to the use of chlorinated hydrocarbons such as DDT for the control of pests. These hard chemicals do not deteriorate or disappear but travel up the natural food chain from insect to man. They are of a broad-spectrum type, killing off from 100 to 1,000 species of insects, some of which are beneficial, including natural predators and parasites of insects the gardener wants to eliminate. Also, harmful insects are able to develop strains resistant to hard chemicals.

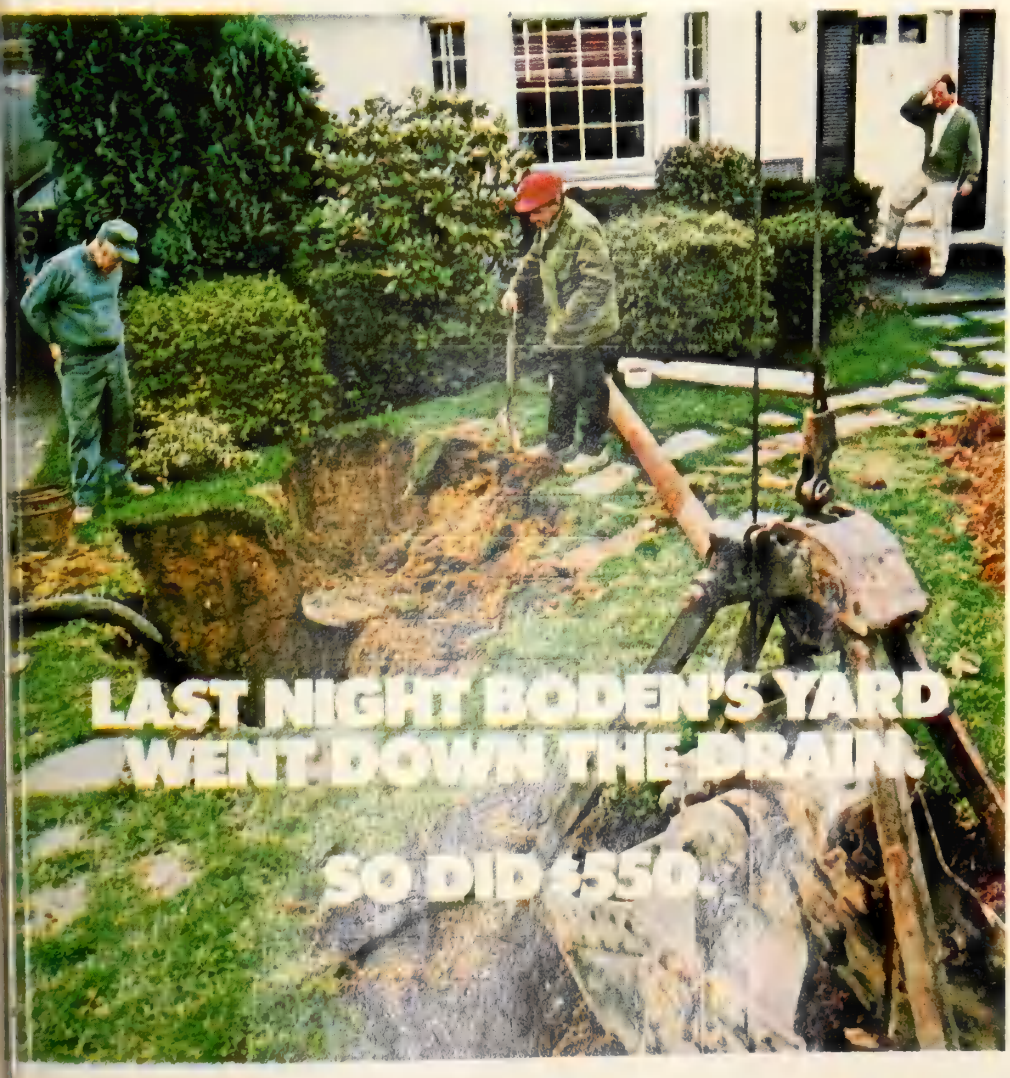
Preventive measures can often head off trouble. Select seeds and plants of highly resistant varieties. Destroy diseased plants by burning or placing them deep in the hot center of a compost pile. Avoid monoculture. Rotation of crops often discourages disease.

In this plan consider companion planting, the growing of different species in close proximity for the benefit of one of them. Chives planted among roses tend to keep aphids away. Some growers have found that marigolds planted with beans prevent Mexican bean beetle infestation. At the end of this article are lists of plants which help each other.

If pests have already invaded, one still need not use hard chemicals. Make use of a pest's natural enemies. Ladybugs can be purchased by the gallon for control of aphids, mites and scale insects. The trichogramma, a parasitic wasp, eats the eggs of many moths and butterflies which are leaf-eaters in their larval stage.

Birds may be encouraged to help with pest control by feeding them during seasons when insects are not plentiful, by providing them with water and nesting materials. Toads are also allies of the gardener. They like a shallow pan filled with water and a toad house made by breaking a small hole in a clay flowerpot and turning it upside down in a cool, shaded, moist place.

Some gardeners have successfully used insect disease to control pests. For instance, Bacillus Thuringiensis is effective against some 60 or more insect pests. It is highly selective and will not harm beneficial insects; nontoxic to humans and warm-blooded animals. (*Continued*)



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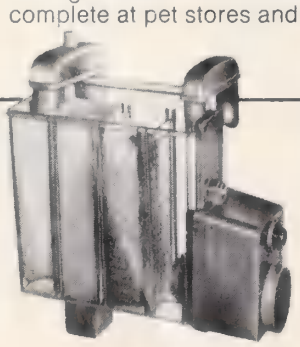
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Organic gardening

Continued

Dry powders or dusts desiccate and thus kill pests. Some effective dusts are: lime, talc, silica and diatomaceous earth. Ground green shallot onions mixed with water in equal parts are effective against aphids. Hot-pepper spray eliminates cabbage worms. Organic gardeners also approve pyrethrum, ryania and rotenone, all of which are plant-derived.

For the gardener who would avoid poison sprays and synthetic fertilizers, natural organic materials are available.

The biodynamic gardeners follow organic methods but use more sophisticated techniques. Compost preparation is scientifically controlled with exact mixtures being made for specific situations. The biodynamic gardener also takes into account compatible and companion plantings, as well as the succession of crops by those whose soil needs complem each other. For instance, a pl which needs a high nitro content is rotated with which replaces nitrogen.

Companion and compati plantings are also among weapons in the organic gard er's arsenal. Following are l of plants which help each ot in various ways and some wh are inimical. A companion pl is one that assists anot plant in the control of a dise or pest. Examples: marigol asters, chrysanthemums, c mos and coreopsis. And m aromatic herbs also achieve t highly desirable effect. Amo these are: basil, anise, coria er, rosemary and sage. ganic gardeners recomm either planting these insect pelling flowers and herbs in vegetable garden and annual perennial beds, or as an e ing in these situations.

COMPANION PLANTING CHART

Plant	Companion	To Repel
Asparagus	Tomatoes	Asparagus beetles
Beans	Potatoes	Mexican bean beetle
	Marigolds	Mexican bean beetle
	Nasturtiums	Mexican bean beetle
Broccoli	Nasturtiums	Aphids
Cabbage	Sage	Cabbage butterfly
	Tansy	Cabbage worm and cutworms
	Tomatoes	Cabbage butterfly
	Mint	Cabbage maggot
	Rosemary	Cabbage maggot
Corn	Larkspur	Japanese beetles
	Soybeans	Japanese beetles and chinch bugs
Cucumbers	Marigolds	Cucumber beetles
	Nasturtiums	Striped cucumber beetles and squash bugs
	Radishes	Striped or spotted cucumber beetles
Grapes	Geraniums	Japanese beetles
Lettuce	Chives	Aphids
Peach tree	Garlic	Peach tree borer
Peas	Chives	Aphids
Potatoes	Beans	Colorado potato beetles
	Horseradish	Potato bugs
Roses	Geraniums	Japanese beetles
	Chives	Aphids
	Parsley	Rose beetles
	Garlic	Black spot, mildew, aphids
Squash	Radishes	Squash bugs
Any plant	Marigolds	Nematodes
Any plant	Onions	Cutworms
Any plant	Radishes	Attract root maggots. Plant them as a trap crop

Powerful helpers

—tools that save time and energy

The ultimate power tool for low upkeep is still a good yardman. Unfortunately, a good yardman is hard to find—and expensive. But if you want Saturday afternoons free, green concrete isn't the answer either. Better to invest in the proper tools to help reduce time and energy spent in lawn and garden maintenance.

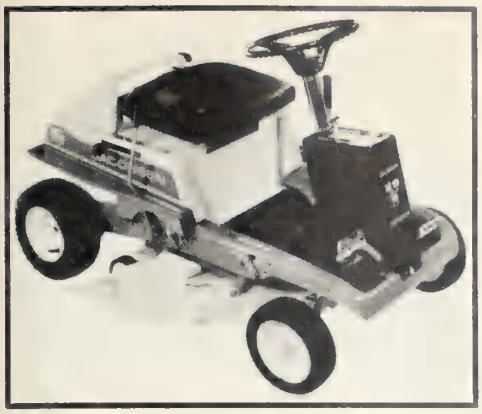
A lawn mower is almost always the homeowner's first important investment in power equipment. The power mower industry offers the prospective buyer a wide and sometimes confusing variety of equipment. Reels and rotaries, riders and tractors, self- and hand-propelled. Which kind is best for your lawn? The mower you choose will be your working partner for many a summer, so it pays to match it carefully to the size and shape of your lawn. While the lawn mower industry as a whole has been improving the appearance of the equipment, the major effort these days—both by conscience and by newly enacted laws—is for safer and quieter performance.

The kingpin of powered mowers is definitely the rotary—about 10 rotary mowers are sold for each reel mower. Rotaries enjoy tremendous popularity because of relatively low price and easy maintenance. They do an excellent job of cutting tall grass and weeds, and are effective for cutting both fine and coarse grasses.

Because of their broad base and usual floating suspension, rotaries can be used on rough ground and tend to hide low spots by maintaining an even cutting level. Some rotaries have a special housing that produces a vacuuming action. They can clean lawns of spring debris, permitting grass to "green" earlier. They cut and bag grass clippings and they mulch or bag autumn leaves.

Whether or not it has to do with women's lib or simply a desire for exercise, more and more women are taking over the chores of lawn maintenance, and with this trend has come an increase in popularity of electric-key starting of gasoline-powered mowers. This convenience eliminates laborious starter rope pulling.

Fully electric power mowers have also gained in acceptance. This type doesn't (*Continued*)



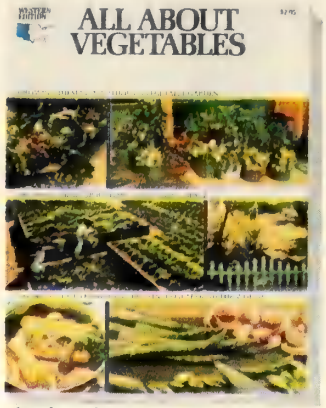
This economical 5-hp. riding mower from Jacobsen cuts a 25-inch swath with a variable speed drive. Cutting heights are controlled by a lever within reach of the operator; a floating deck and guide wheels help to prevent lawn scalping. Speed and stop controls on the steering console.



Remember when common practice was to burn leaves, then to cart garden debris to the dump? Burning is unthinkable today, and most don't even want to cart away garden refuse. Composting is the way. To speed the process, a portable, gasoline-powered shredder like Bolens' Mulcher/Bagger is a great convenience. Use shredded debris to mulch flowers or add it to the compost pile.

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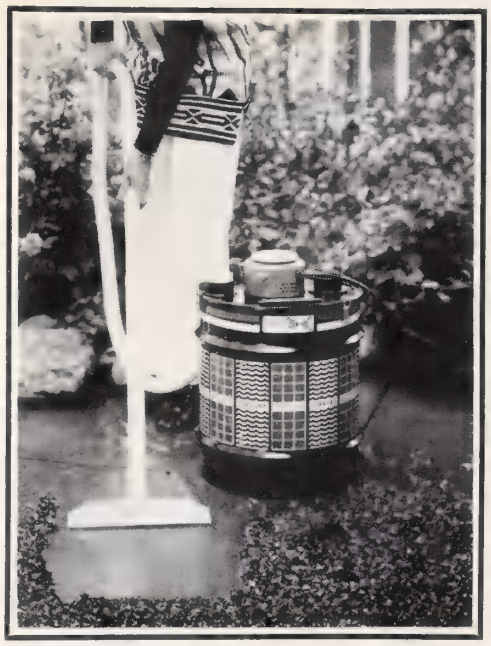
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Power tools

Continued

have to be filled with fuel, and the noise level is reduced to a purr that is practically music to ears normally bombarded by noise pollution. An electric mower simply plugs in and goes. It is especially good if your lawn area is fairly small, but there is a tendency to mow the cord along with the lawn.

There are, of course, battery-powered lawn mowers. These have been appearing on the market from one manufacturer or another almost every year since the early 1960s. To our knowledge there has not yet been a battery-powered mower that has gained widespread use, but it is an area in which vast amounts of time and research dollars are being spent.



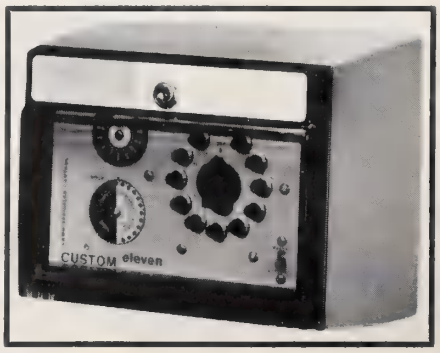
If you have more time and energy than you know what to do with, then stick to your broom. The easier way, which in this case happens also to do a better job, is to use a power utility vacuum like this one by Walton. It picks up dry matter and also takes care of liquids without changing filters or switching tanks. You can use it for cleaning a wet patio or shop, also as a blower to defrost the freezer.

There are mowers in all configurations—rotary, reel, rider and garden tractor—in the battery-powered category this season. ***If you have*** a small stand of grass and want that tailored, putting-green look, consider the powered reel mowers. The reel mower can be set to cut down to ½ inch or less. Most quality reels have five or six blades. They cut on the scissors principle and shear evenly and cleanly. Testing has shown that a reel mower is best for steep slopes or terraced lawns, but not effective on rough terrain.

The reel is considered safer than the rotary because it does not have a flat blade turning at high velocity. However, the blade is difficult to sharpen and, when damaged, hard to repair.

Reel and rotary mowers come in both hand- and self-propelled models. Self-propelled models are, of course, higher priced, but they do reduce mowing time and make the task easier.

More and more Americans are sitting down on the job when it comes to grass-cutting. Riding mowers and suburban tractors add fun to the operation. Perched astride his tractor, a suburban homeowner is transformed into a country squire, master of all he surveys. In addition to the sense of power, akin to owning a sports car, a rider becomes a time-saving, efficient and labor-saving agent for mowing large areas. Unless your lot is at least a quarter-acre in size, however, you'd better leave the



An underground sprinkler system is the efficient way to apply lawn and garden moisture. Control unit from Toro's Moist O'Matic Division has eleven stations with 14-day programming and a 24-hour clock dial for timing per station.

mower driving to someone else.

Although some riding mowers have a hitch to be used in pulling a small garden cart and most have grass-catching attachments, in the main they are for cutting grass quickly and well with a minimum of wear and tear on you. A rider with a 36-inch rotary cutting unit can mow a 100 by 100-foot lawn in 40 minutes. The horsepower is less than that of a tractor and so is the price.



The Jet tiller from Ariens does today what a horse-and-plow did in another generation. If you have a big vegetable garden or a truck patch, a power tiller is not a luxury, it is a necessity. This 6-hp. model has convenient side-to-side adjustable handlebars to prevent walking in freshly tilled soil, two speeds, forward and reverse, and various accessories.

For real versatility as a yard workhorse, look at the tractors for home use. These are commonly divided into lawn and suburban types. Seven horsepower or below is the lawn class—10 or above rates as a suburban tractor.

Tractors take care of a large mowing area and can also clear away snow, plough, till, fertilize and cart. Homeowners with wooded acreage can use them to haul out felled trees or to take rubbish to the dump. The more attachments you acquire for lawn-care chores, the more help you will realize from your investment. A tractor saves both time and labor, so keep it busy.

Today's widespread and growing interest in organic gardening has created a tremendous demand for other power equipment. A rototiller is indispensable when any large area of land is cultivated and is an especially helpful piece of equipment in a vegetable garden. After planting time, the tiller doubles as a cultivator, keeping weeds in check among rows.

The dramatic increase in sales of compost shredders and grinders goes hand in hand with the growth of the organic gardening movement. There are gasoline-powered units that may be wheeled anywhere on the property. There are also attachments for use with tractors equipped with power take-off.

For lightweight power tools such as lawn edgers and trimmers, see the story on hand tools appearing on page 48. ■



Composting is one way to return to the soil what we have taken from it. This composter-shredder, designed for Gilson "S" series tractors, has 15-inch clearance from the ground to permit direct discharge into a bushel, easily chops ¾-inch branches.

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Tools: how many?

—the more you garden, the more you need

For anyone who really enjoys gardening, it is almost impossible to have too many hand tools. The only difficulty is in keeping them stored so that whenever you want a particular tool, it is exactly where you expect it to be. One way to organize garden hand tools is to hang them on a pegboard wall. Or you can hang the small items on a pegboard and stick long-handled rakes, hoes and spades in a large pottery urn.

There are certain basic hand tools that are practically a necessity for all gardeners, regardless of the kind and size of garden. These include a good trowel, pruning shears, a three-pronged hand cultivator and a V-cut weeder. In practice, I find that these are never hung on the pegboard wall although I may have duplicates there (weekend guests from the city are supposed to be dying to get their hands in the good earth). I keep my essential hand tools in a garden basket that I carry along wherever I go outdoors. Besides the tools, it has plant ties, an aerosol of pyrethrum for spot-checking insect pests and gloves in case I get into some heavy work.

The major news in garden hand tools is in battery-powered lawn-grass edgers and hedge trimmers. Now there is even a battery-powered cultivator.

Just how far you go in acquiring tools is strictly a matter of personal convenience. But there is no doubt that much work can be taken out of gardening by having the specialized tools and gadgets suited to your needs as a gardener. Whatever you buy should be of the best quality. Cheap materials and workmanship cost money in the long run and will always be a source of annoyance. Here are some of the most useful types of tools, their purposes and other pertinent facts you should know about them:



There is a uniquely suitable hand tool for almost every garden chore. For example, these Wiss shears are designed specifically for grape- and berry-picking. They are sized to reach where larger shears will not; handy for certain types of flower-cutting, too.



This cordless electric grass shear by Disston wheels in close for trimming around trees, posts, steps, patios and flower beds. While you stroll along without any tiresome stooping, it cuts a path three inches wide. A bail at the end of the shear permits convenient hanging of unit when recharging or not in use. Charge is renewed overnight. Batteries rechargeable.

Clean-up tools: **Leaf rake:** The bamboo variety breaks more easily than steel but is lighter, doesn't bend, sweeps better, definitely looks better.

Cultivating tools: **Level-head rake:** Head is directly connected to handle, not by steel bows, is therefore stronger. The usual wide rake is good for general use; a narrow one for cleaning up closely planted beds. **Garden hoe:** Get a heavy one that swings right, has a good feel. **Scuffle hoe:** for cutting off weeds, mulching. There are two types from which to choose. One cuts only on the push stroke; the other cuts both pushing and pulling. **Warren hoe:** heart-shaped, for making furrows. **Short-handled cultivator:** a three-pronged scratcher for hands-and-knees work. Wire prongs are best. **Long-handled cultivator:** three- or four-pronged varieties available. Easier on the knees than the short-handled type; does same job. **Wheel-hoe cultivator:** needed only if you have a large vegetable garden. (Should have small wheel, low-set handle.)

Cutting tools: **Ax mattock:** has two wide blades, one horizontal, one vertical. Ideal for cleaning out woodlands, chopping roots. **Pruning saw:** has five or six teeth to the inch. Several types available. A pole pruning saw is needed for high overhead work. **Tree-top pruner:** A shearing tool, the knife is operated by a rope. A 12-foot length is about right. **Pruning shears:** The pattern pruner with two sharp blades is preferable to the snap-cut variety because it makes a cleaner cut, doesn't bruise the wood. **Lopping shears:** For pruning hard-to-get-at branches too large for ordinary pruning shears, too small for sawing. **Hedge shears:** the larger and heavier the better. Asparagus knife: a long shank with v-pronged blade, used also for digging weeds. (*Continued*)



With Stanley's inexpensive garden tool sharpener, you can put a smooth, sharp edge on garden tools in less time than it would take to deliver them to a pro. It resharpens in seconds and can be used on the blade of a rotary lawn mower, grass or hedge shears.



Homelite's XL-2 is the first gasoline-powered chain saw with two triggers designed into the handle. The rear trigger is for pruning, felling and for cutting firewood. The front trigger is for fast starting, tricky angle cutting and close quarters. Lightweight unit has 12-inch guide bar and cutting chain, automatic oiling and low-noise muffler.



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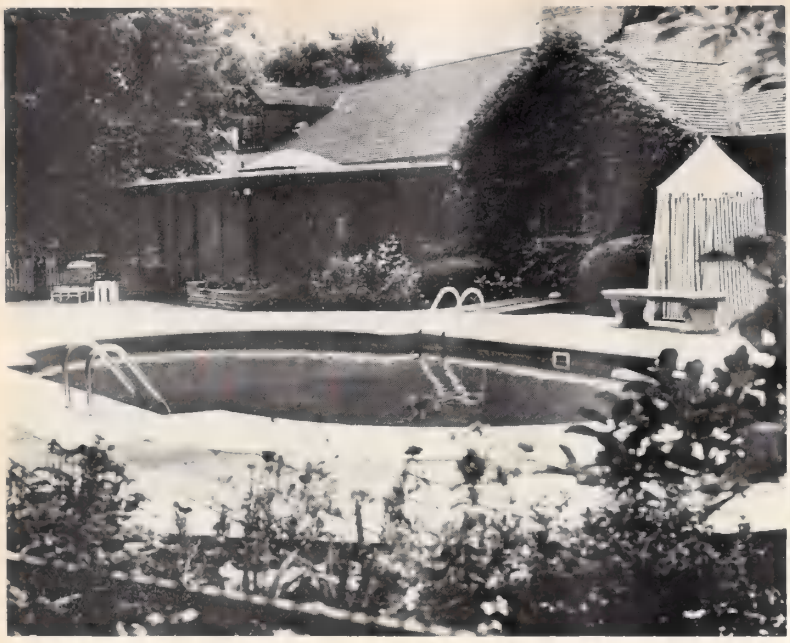
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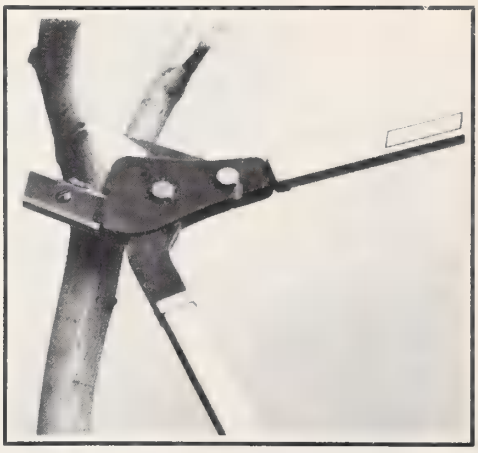
Continued

Digging tools: **Round-pointed spade:** The long-handled type is easier to handle. **Square-blade spade:** used for most garden work, digging and transplanting, for example. **Fork:** A wide-pronged spading fork does all the work—digging, turning, leaf- and hay-tossing. **Trowel:** Wood-handled variety is best. **Pick mattock:** has one horizontal wide blade, a sharp pick. Best all-around mattock. **Pick:** sharp-pointed front and back. Used mainly for heavy digging, prying out stones.

Lawn tools: **Spreader:** for distributing seed or fertilizer. As with any tool, be sure to get one that is sturdily made, but remember, if you don't keep it clean, even the best won't last. **Grass shears:** The easiest type to use has a spring that opens the blades when a cut is made. New battery-powered types save a lot of wear and tear on your hands—and temper.

Miscellaneous tools: If you have a very small garden or very few pests, aerosol sprays may be the most practical. Most gardeners need a good compressed-air sprayer for coping with pests and disease. **Wheelbarrows:** Wooden type with removable sides has a large capacity, is excellent for moving soil. Relatively lightweight dish-shaped metal type will last longer. In addition, this variety can also be converted to a large leaf carrier by placing a wire basket on it. In either case, be sure the wheelbarrow has a good-sized rubber tire. **Chain saw:** fastest tool for cutting down trees, lopping off large limbs, cutting firewood. Worst drawback is the noise.

Watering tools: **Watering can:** Eight-quart size is about right for most persons. Best types have two sprinkler heads—a small, fine one for seedlings; a large, coarse one for general work. **Hose:** Rubber hoses are heavy to handle and are subject to damage by exposure to sun but they resist kinking and have about the right degree of flexibility. Plastic hoses are lighter to handle, generally less expensive and take up less space in storage. In either case, don't buy smaller than ½-inch size. **Soaker:** a porous canvas hose that gets water directly to the roots of plants without waste. **Sprinklers:** If your water pressure is uneven and not too good at best, buy a simple perforated, nonmoving type. If you have excellent water pressure, automatic, oscillating or revolving sprinklers are recommended because they cover more area. ■



If you have a heavy pruning job cut out for you this spring, these Timberline lopping shears from Snap-Cut are the answer. Exert 10 pounds' force on handles; you have 300 pounds of cutting power. The draw-cut, anvil action easily slices limbs, brush and dead wood.



LEFT, PAUL JACOBSEN

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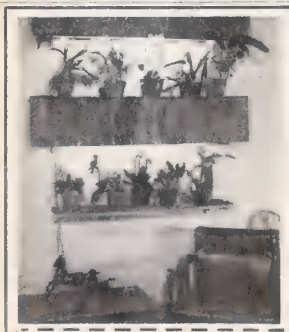
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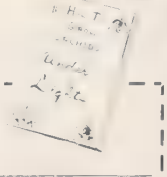
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Healthy lawns

—a guide to the greening of the area

That perfectly manicured lawn requires a yard slave—you either hire one or become one. However, you can have a decent lawn with a minimum of maintenance requirements if you choose the right grass, prepare the soil properly and keep the lawn basically healthy.

Lawn grasses are grouped into cool- and warm-season types. In all likelihood, your own garden center or nurseryman stocks grass seed mixtures formulated for the local climate.

The cool-season grasses make their maximum growth during the cool months of the year and are generally adapted to the northern half of the country. Most prominent in this area are Kentucky bluegrass (and its varieties, such as Fylking, Merion, Newport, Park and Windsor), red fescue (especially Chewings and Highlight, Pennlawn, Ranier, Ruby) and bentgrass (Penncross, Seaside, Astoria, Exeter, Colonial).

Warm-season grasses grow best in warm weather and are most widely planted in the southern half of the country. Important grasses for the South include bermuda (such varieties as U-3 and Tiflawn), Meyer and Emerald zoysia, centipede, St. Augustine, bahia, carpetgrass and, in southern California, dichondra, which is not a grass but a creeping vine.

In an overlapping strip, roughly across the middle of the map, both kinds of grasses are found. Where a uniform beige cold-weather color is acceptable, zoysia is a good example of a grass used in both the North and South.

There are three methods of establishing lawn grass: seeding, sodding and vegetative planting. The method you use will depend on the type grass you choose and the rapidity of cover desired. Seeding is cheapest and doesn't require much work; sodding gives an instant effect but is comparatively expensive; vegetative planting requires work but is the only way to start some excellent, low-maintenance grasses, such as zoysia and centipede.

The best time to sow cool-season grass seed is the fall. Early spring is best for warm-season types. Cool-season grasses may also be started in early spring. Sod can be laid and sprigs or plugs planted at any time, providing that the soil can be kept constantly moist.

Whether you have an old or a new lawn, success depends upon sound maintenance.

A good grass care schedule for low-upkeep grass goes like this: At green-up time in spring, or when the snow melts, remove the winter's accumulation of dead grass, leaves and other debris that can easily choke off sunlight and water.

Apply a complete fertilizer—one containing nitrogen, phosphorus and potash—in early spring (and again in autumn). Read the instructions carefully and apply evenly so you don't burn the lawn. For cool-season grasses, follow with an extra application of nitrogen in late spring. Warm-season grasses will require feedings of nitrogen every four to six weeks through summer. Most lawns, particularly those east of the Mississippi River, should have applications of lime every two or three years.

Apply a pre-emergent crabgrass killer in March or April (at about the time you see forsythia blooming in your neighborhood). Apply a broadleaf weed killer in May or June.

Cool-season grasses should be cut at 1¼ to 1½ inches during the spring to thicken the turf so it can combat crabgrass. As warm weather sets in, raise the height-of-cut to a range of 1½ to 2½ inches and maintain it at this level for the rest of the growing season. Cut warm-season grasses normally at heights of ¾ to one inch. Closer cutting during the spring will encourage lateral growth and turf density.

Water often during the hot summer months. When moisture is needed, water deeply to encourage deep rooting of the grass. Frequent shallow watering draws roots to the surface and weakens the plant.

Besides this maintenance outline for routine upkeep, most lawns show one or more bare spots that need patching at the beginning of a new season. Dig bare spots to about six inches deep. Then spread fertilizer uniformly over the area. If it gets foot traffic, work in peat moss. Then plant seed, plugs or lay sod. With seed, sprinkle them evenly—about 35 to 40 seeds per square inch. Tamp firmly into soil. Don't cover; leave them exposed to sunlight to insure maximum germination. Keep the soil moist by watering daily until the first blades appear. ■

A TASTY TOMATO?

If you want one, you will have to grow it yourself

Today's commercial tomato is all it takes to make anyone want to plant a vegetable garden. Judging by the results I see in the supermarket and even at most roadside stands, some plant breeder with jaded tastebuds is indeed about to "perfect" the shipping tomato—a tasteless piece of vegetable matter, anemic in color and no longer curvaceous, but square, so that no space is wasted in the carton.

Enough said. If you do want to plant a vegetable garden, the ideal spot is slightly sloped in full sun. Soil should be fertile, deep and well drained, away from trees and shrubs that would give unwanted shade and root competition. Fertility may be improved by the addition of an all-purpose commercial fertilizer, compost or well-rotted manure which should be added at the time of plowing, tilling or spading, a little while before the garden is to be planted.

Some provision needs to be made for watering. A good rule of thumb is that vegetables need the equivalent of one inch of rain each week. An occasional thorough soaking, using perforated hose, is better than frequent sprinkling.

Choice of vegetables for the home garden depends on individual tastes and space available. Easy-to-raise vegetables include lettuce, spinach, tomatoes, radishes, onions, peas, beans, cucumbers, squash, sweet corn, cabbage, carrots, peppers, sometimes okra and eggplant. A plot 24 by 24 feet or equivalent is sufficient for four persons, especially with succession croppings (like radishes followed by spinach).

First, plan your garden on paper, giving thought to space and light needed for various crops. Beans, peas, corn, okra, radishes, beets and carrots are typical row crops; leaf lettuce and spinach are sometimes grown in beds; cucumbers, squash, pumpkin and melons are grown in hills; hybrid tomatoes are staked upright. Be careful to keep one crop from shading another and to keep vines from overrunning another crop's space. Climbers such as pole beans can utilize a fence.

If your space in the sun is very limited, you can plant a salad garden in as little as 50 square feet. There can be surprising beauty and productivity in such a garden. For example, the color, shape and formation of different loose-leaf and head lettuces, along with green onions, curly parsley, radishes, spinach, purple-leaved Dark Opal basil and maybe a few plants of brilliant red rhubarb chard. Beauty is also a crop, so plan this garden carefully on paper to juxtapose contrasting foliage colors and textures. Plant in curved rows instead of straight lines, or scatter beds of any single vegetable randomly throughout the plot.



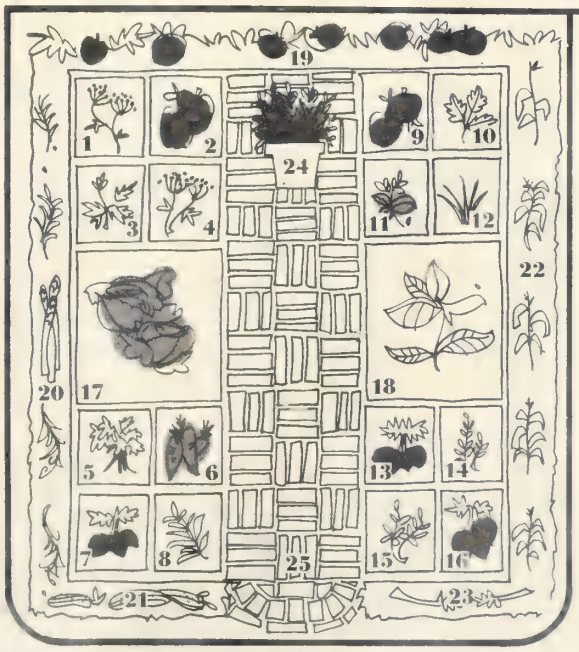
Intercropping: Corn follows bush beans (1), tomatoes follow early lettuce (2), radishes with carrots (3), summer squash follows peas (4,5), spinach follows onions (6), cauliflower and cabbage with beets (7, 8, 9), cucumbers and peppers follow radishes (10, 11), leaf lettuce in successive sowings (12), everbearing strawberries (13).

Tomatoes are by and large the most popular vegetable crop. Staking and pruning increase yield and improve quality. Some varieties that do well staked, and produce quality fruit include Big Boy, Rutgers, Moreton Hybrid and Supersonic. Six-foot 2 by 2's make adequate stakes; soft cloth or special fasteners from your garden center may be used for ties. Set the stakes before planting to avoid root injury. Also, tomato plants can be trained into decorative espalier designs against fences.

As tomato plants grow, pinch out most of the suckers that appear along main stems in the crotches made by leaves against the stem. (Bloom stems grow on the main stem between leaves.) Sometimes two leaves of a sucker are left to make food, which the plant carries up the stem to the fruit.

Not all tomato flower buds grow into ripe fruit. Poor early pollination and cool temperatures, with natural brittleness in blossom stems, may cause blooms to fall off. This problem can be solved by spraying with chemical blossom-set (dilute naphthoxyacetic acid) to fully opened blooms.

If your vegetable garden is restricted to a high-rise terrace or an apartment window sill, there are some vegetables you can grow, provided the space receives several hours full sun and there is enough room to use pots at least eight inches in diameter. To be successful, you will have to water often enough so that soil in the pots is *never* severely dry, and feed with a liquid fertilizer once every two weeks. Cherry tomatoes do especially well in containers, but now there are larger size hybrid tomatoes available, bred especially for container culture. Depending on space, you can also grow leaf lettuce, beet greens, spinach, green onions, cucumbers in pots, tubs, etc. ***Apart from vegetables,*** if you have the ground, consider fruits and nuts. Fruit trees thrive in almost any good soil, but they do have specific preferences. Apricots like deep, rich soil; sweet cherries and American plum prefer somewhat lighter soils. Ample moisture is a must. Mulching also is a good practice, but the mulch sometimes attracts gnawing animals. Install wire mesh around the tree trunks if necessary. ■



This vegetable and herb garden is based on a modular unit three feet square, and requires a space about 24 by 24 feet. Individual beds in this plan may be outlined with brick or redwood. Plant materials suggested are dill (1), peppers (2), basil (3), chives (4), parsley (5), carrots (6), radishes (7), tarragon (8), peppers (9), mint (10), marjoram (11), garlic (12), beets (13), culinary thyme (14), tarragon (15), radishes (16), lettuce (17), sage (18), tomatoes (19), asparagus (20), cucumbers (21), sweet corn (22), rhubarb (23), rosemary (24) and creeping thyme planted between the bricks (25). This plan is adapted from ***Betty Brocker's Kitchen Gardens*** *by Mary Mason Campbell (Scribner's, New York; $6.95).*

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insight

Continued from page 28

■ **The Barn: A Vanishing Landmark in North America** by Eric Arthur and Dudley Witney (New York Graphic Society, $25)—a nostalgic venture, well illustrated.

■ **Celebrations: The Complete Book of American Holidays** by Robert J. Myers with the Editors of Hallmark Cards (Doubleday, $8.95)—60 holidays and what they mean.

■ **An American Heritage Guide: Natural Wonders of America** (American Heritage, $6.95)—the wilds and beauty of America, state by state.

■ **The Victorian Home in America** by John Maass (Hawthorn, $19.95)—a study of the Victorian environment, 1840 to 1900, mansion to modest cottage. Good illustrations make the point.

■ **Colonial Kitchens, Their Furnishings, and Their Gardens** by Frances Phipps (Hawthorn, $12.95)—details of 17th- and 18th-century kitchens for the history lover. Not much bearing on kitchens today.

American Indian Craft Inspirations by Janet and Alex D'Amato (M. Evans, $7.95)—not too inspired visually; a package of how-tos, rag rug to jewelry, more or less Indian.

Early American Furniture-Making Handbook by the staff of Family Handyman Magazine (Charles Scribner's Sons, $9.95)—procedures for making Early American furniture from scratch; instructions for hardware installation, rush-and-splint seats.

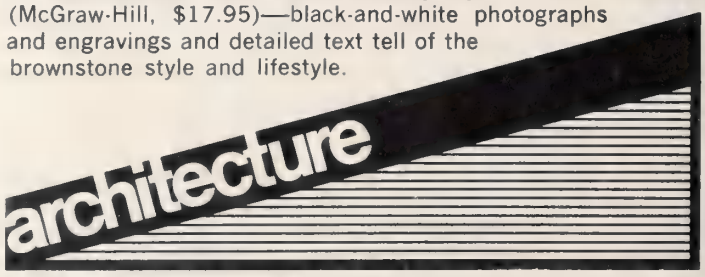
American Decorative Wall Painting, 1700-1850 by Nina Fletcher Little (Dutton paperback, new edition, $7.50)—traditional designs and usages, nicely presented.

American Chairs: Queen Anne and Chippendale, by John T. Kirk (Alfred A. Knopf, $17.50)—an information analysis of the structure and design of 180 18th-century chairs for the collector.

The Chamberlain Selection of New England Rooms, 1639-1863 by Samuel and Narcissa G. Chamberlain (Hastings House, $20)—a handsome handbook that demonstrates the scope of varied antiquarian societies and their success in restoring and preserving authentic examples of Americana.

New Dictionary of American Family Names by Elsdon C. Smith (Harper & Row, enlarged edition, $12.95)—very brief derivations for over 20,000 last names. Longer descriptions would have been more entertaining.

Bricks & Brownstone: The New York Row House, 1783-1929, An Architectural and Social History by Charles Lockwood (McGraw-Hill, $17.95)—black-and-white photographs and engravings and detailed text tell of the brownstone style and lifestyle.



By JOHN MORRIS DIXON □ American architects have finally given up the notion of redoing the world completely. They are all (well, almost all) disenchanted with the early 20th-century dream of discarding the whole textured, decorated fabric of our cities and towns to replace it with a sleek, antiseptic new product. Architects and their cousins, the Planners, are now giving respectful attention to what we've got—what we can learn from it and how we can re-use it to meet today's needs.

Of course, we have the technology to destroy everything and build anew. But architects are aware, as never before, of the folly of building from scratch when something already there can be altered to serve as well. There is the skyrocketing cost of construction to consider, not to mention the exhaustion of resources and land. Our pent-up needs will dictate an unprecedented amount of building in the next few years, but society will have to set its priorities wisely. And architects and planners will be its advisors.

Economics and conservation aside, architects are no longer sure that everyone wants a shiny new environment. The threat of "future shock" urges us to maintain familiar links to the past. The errors of earlier "slum clearance" have made us think twice before calling in the bulldozer; most of the poor just moved on to the next vulnerable neighborhood, and the minority of them who got new housing often got environments that actually *promoted* crime. *(Continued)*


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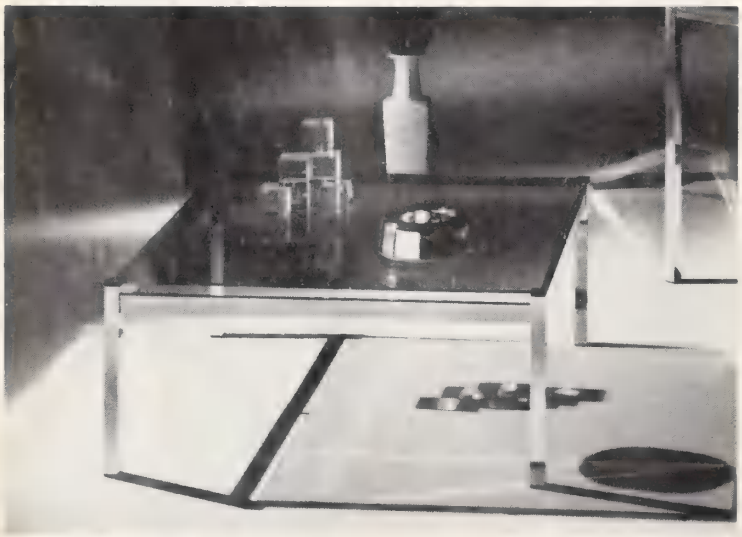


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insight

With the mistakes of the 1960's before them, many architects and planners have decided to take a more active role in determining what gets built and where—not just the form it will take. One way to do this is to come down off the pedestal of "pure" professionalism into the arena of enterprise—to form development corporations or work with established builders for a share in the property.

Some bright young architects are dramatically raising the standards of public building from inside government agencies, a position that used to be considered the professional equivalent of Siberia. Others are serving as advisors to community groups who could not afford to pay for architecture or planning services; they are working out of "community design centers," parallel to free medical clinics or legal aid societies.

Acting through the American Institute of Architects, the profession has become very active recently in the cause of better environment. In a major effort to bring some order into urban growth, the AIA last year submitted to Federal and state officials a set of sweeping recommendations for a National Growth Policy, proposing public land banks, tax revisions and other devices to control development for the good of all. This year, AIA will follow that up with a report on "constraints to building"—the financing obstacles, outdated building codes and antiquated labor practices that keep us from getting the physical environment we could otherwise afford.

And preservation need not be limited to buildings of obvious period charm. The ingenuity of architects—and the daring of clients—has transformed old factories into clusters of chic shops and restaurants (as at San Francisco's Ghirardelli Square and Cannery), old department stores into schools (as at Dallas' El Centro College), even an old industrial laboratory into apartment studios for low-income artists (at New York's Westbeth housing).

When American architects design structures, they are more likely than ever to be influenced by what is around them. New attention to the roadside vernacular of 20th-century America, as well as the more romantic creations of the 19th century, is evident in the work of many younger (or younger-thinking) architects. At the urging of a Philadelphia husband-and-wife team, Robert Venturi and Denise Scott Brown, architects have begun to look seriously at the highway strip and the typical suburban house tract, not as models to be copied, but as evidence of what people really want and need in their automobile-age lives. The lessons to be learned are summed up in a new book by Venturi, Scott Brown and Steven Izenour entitled **A Significance for A & P Parking Lots or Learning from Las Vegas.**

What students of the Venturis, and other like-minded architects, are doing is to assimilate some of the brashness—and some of the hardware—of popular architecture into their own designs. This popular (or Pop) influence shows up in new work (and remodeling work) in the frank use of plastics looking like plastics, of vivid paint and enamel, of bald aluminum where it was not permissible before. Bold painted graphics, inspired by billboards, cover whole façades with abstract or lettered messages, and components of the industrial world—exposed ducts, pipe railings—have joined the architect's stock of parts.

Some of these current enthusiasms may turn out to be just fads but they are clearly part of a long-range trend toward "complexity and contradiction" in architecture, to use the handy phrase that Venturi introduced in the mid-1960s. At that time, he and some of his contemporaries—Charles Moore and Joseph Esherick in California, Walter Netsch in Chicago, and John Johansen in New York—were challenging the simplicity and order of Mainstream Modern design with buildings full of intricacy, ambiguity and even humor (just when the same qualities were being rediscovered in late 19th-century works).

By no means do all leading American architects favor complexity and ambiguity. In fact, those with the most exalted reputations (Louis Kahn of Philadelphia, I.M. Pei of New York, Kevin Roche of New Haven) adhere to a rather grave, serenely orderly vision of Modern design. Some respected younger architects (Richard Meier of New York, for instance) have revived the forms of 1930s Modern. (*Continued*)

JOHN MORRIS DIXON, A.I.A.,
is Editor of Progressive Architecture Magazine.

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insight

My own impression is that the advocates of a complex architecture, with multiple layers of meaning, are on the rise. Anyone who is put off by clinical, repetitive architecture should have little to fear for the next few years. Even if money remains tight—and they have to do it all with paint and mirrors—American architects are going to give us more lively, colorful, nonmonumental buildings to hold our interest every time we experience them.

crafts

By ANNE OGDEN □ It's curious. For the past 200 years in America, our efforts have gone to perfecting a machine-made, computerized, industrialized world. But apparently not a perfect world. For many of us have gone back to handcrafts—a link in our minds with the simpler, less complicated life. In fact, you might say America has gone daft over crafts.

We're needlepointing, macramé-ing, crocheting, découpaging, painting tiles, making candles, embroidering, quilting, hooking rugs, weaving, potting, sculpting, printing fabrics, stenciling; we're making new shapes and forms from found materials, recycled glass, metal, paper, wood and plastics. We're producing our very own, self-made, usually self-satisfying environment. And we're even making our own wine to toast our successes (see our article on page 144).

Doing it, or most of it, yourself has advantages. The result of our efforts are useful objects and a clear head. Projects relax body and mind, absorbing nervous energy and giving us pride in achievement. And those who share a common craft share a common bond: New friends are made, old friendships strengthened. Our aims are much loftier than saving a dime. In fact, often enough the home crafter spends more to weave a wall hanging or shape a pot than would have been spent buying them. Industry reports have it that over $1 billion was spent last year on craft supplies, a sizable sum even in this age of astronomical figures.

A decade or so ago, the serious crafter had to search for materials and implements; then dream up designs. Today the problem is oversupply, for there is an overwhelming array of kits, designs, subjects, colors and how-to books found in hobby shops, department stores and small specialty shops across the country. Out of this maze—and the demands of our own imaginations—we settle on a project. What it is may depend on a particular lifestyle: how much space or free time we have or where we live. Crafts fall into three categories: those that can be worked upon easily in the midst of great external opposition—children, noise, commuting—those that require a bit more concentration and space and those that turn the house, or at least part of it, upside down.

One craft lends itself splendidly to "anywhere, any time": needlework—and its stitchery cousins, quick-point, bargello, embroidery, crewel, crocheting, knitting, quilting and certain kinds of sewing. All these require minimal preparation, equipment and cleanup. And because of this, it appears they will outlast the stigma of fad. One friend insists that she can needlepoint while playing bridge, talking, smoking, drinking and listening to stereo. And her needlework comes out unscathed.

The next group of projects will take some time and space. They must be worked on in one place, though children can join or watch. This includes candlemaking, découpage, weaving, potting, sculpting, fabric printing and constructing decorative objects (such as mobiles, glasses, ashtrays, sculpture) out of found materials. Of these, weaving is gaining devotees fastest. A loom (or a simple potholder frame), some yarn (home-dyed or otherwise) and a yen for designing are prerequisites.

More space-consuming are furniture refinishing, painting (of anything—furniture, walls, floors, ceilings), stenciling, wallpapering, slipcovering. These projects can temporarily upset a room, but results can be the most satisfying of all.

There are several hidden traps to any project. Once you are successful, you may become addicted. One splendid piece of needlework can convince you that numerous other projects might be fun and easy. With this pressing (*Continued*)

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insight

urge, you may begin with a work corner, progress to a work room until, ultimately, the whole house is a project (or many little ones going on at once). Some have even submitted ideas to major companies that have bought the designs and gadgets. Scovill's Vue-Thru Ruler is just one example of a profitable at-home idea submitted by a crafter. But this brings us to the second trap: A simple pastime pleasure can, before you know it, end up a business. Leslie Linsley, who started out découpaging the boxes her grandfather made, now finds herself in a booming découpage kit business—with the resulting worries of whether she can meet customer demands or speed up sluggish suppliers. When this happens, it is time, alas, to find another craft to relax from worldly (and business) strains. The cycle begins anew.

For those who worry about what's "in," rest assured that crafts are definitely around for a stay. They're so in, you're safe creating most anything. But the designs can follow the whims of fashion. If you're a pushover for redecorating in the latest trend, your last year's crafts may suffer, as well. For instance, though needlework is still in, supergraphic needlework is out. Ethnic's in. But, don't despair. Like all other fashions, last year's design will probably recycle, and when it does, your children or grandchildren will have a hand-made heirloom, as our grandmothers' quilts are now.

music

By WILLIAM C. MULLIGAN ☐ Is it music or is it noise? A trend or a fad in American music? Crashing, rumbling, screeching sounds heard today aren't necessarily the beginning of another highrise, but sometimes a music composer's creation borne of arduous hours in a studio crammed with complicated electronic equipment. By far the largest of the laboratories is the Columbia-Princeton, located on Manhattan's Upper West Side in a building about as distinguished on the exterior as a secondhand furniture warehouse.

But within those walls pioneers in the field of electronic music—Vladimir Ussachevsky, Mario Davidovsky and Milton Babbitt among them—record, mix and splice synthesizer-produced sounds to realize their dreams of what contemporary music should be. These dreams do not include "Switched-On-Bach" and other electronically produced recordings that use the synthesizer to imitate traditional instruments. Rather, they deal in the "new esthetic" of using sound for its own sake, much in the same way an abstract painter uses color and form.

France introduced the world to *musique concrète,* a close relative of electronic music that makes use of recorded mechanical sound (ash cans, drums, sounds of nature, innovative instruments), rather than electronically produced sound. However, electronic music, per se, is essentially an American offspring born and nurtured at the Columbia-Princeton Electronic Music Center. For that matter, much of what is important and innovative in contemporary music of the Western World in general has its origins here. What can we expect of American music in the years ahead? Have we exhausted the traditional means of musical expression, and is electronic music indeed the sound of the future?

Carlisle Floyd, whose contemporary opera, *Susannah,* is already part of American opera repertory, composes in the now-established atonal and dissonant 20th-century style. Like many of his peers writing serious music in America today, he senses an increasing concern for sound for its own sake, but feels that the synthesizer is merely one more instrument among the many that a contemporary composer can write for—it is not the "new wave" in serious music.

As our tastes become more sophisticated, the gap between composer and public narrows. Don't feel left out, though, if John Cage or Karlheinz Stockhausen are not music to your ears. If you dig the Beatles or, say, Blood, Sweat and Tears, you're probably closer to an appreciation of what's happening in contemporary serious music than those people who won't listen to anything post-J.S. Bach. The gulf between the most adventurous in popular music and the most (*Continued*)

Here's what Myra Waldo wanted to know about her new General Electric microwave cooking center.



Myra Waldo has written more cookbooks than any other person. Some of her most popular cookbooks include: *The Complete Round the World Cookbook, Myra Waldo's Chinese Cookbook* and *The Complete Book of Wine Cookery.* Miss Waldo's questions about microwave cooking are part of a continuing series answered by General Electric.

Q. How does microwave cooking differ from conventional cooking?

A. In conventional cooking, the air or liquid surrounding the food is heated and heats the surface of the food. This heat is conducted into the interior of the food and cooks it. In microwave cooking, the microwave energy is absorbed only by the food and does not heat the surrounding air. This energy causes the food molecules to vibrate against each other, resulting in friction and creating heat which is conducted through the food and cooks it faster. General Electric markets two complete microwave cooking centers (Model J896 and Model J856), plus a countertop portable microwave oven (Model JET80). Cooking speed varies with the type of food being prepared, but here are some comparison times:

FOOD	CONVENTIONAL COOKING TIME	MICROWAVE COOKING TIME
Chili	35 Min.	[illegible] Min.
Thaw Frozen Fruit	10 Min.	2 Min.
Lasagna	45 Min.	11 Min.
Stuffed Peppers (6)	60 Min.	22 Min.
Brownies	25 Min.	4 Min.
Salmon Loaf	60 Min.	13 Min.
Scalloped Potatoes	90 Min.	25 Min.

Q. Can I put something from the freezer directly into a microwave oven?

A. Yes. Frozen vegetables (even those in cooking pouches), frozen package entrees and home-frozen dishes can all be prepared quickly and easily with microwave energy. You can soften ice cream or butter to serving consistency in only a few seconds. Meats, depending on size and thickness, generally take only minutes to thaw.

Q. Can I make pastries in my microwave oven?

A. Yes. You can expect excellent results with General Electric's complete microwave cooking centers because they have heating elements to provide the conventional heat for browning, while the microwaves provide the speed in cooking. Our portable microwave oven is very effective for pastries which do not require a brown crust for appearance, such as brownies.

Q. When foods are cooked in liquids, does the liquid boil out more rapidly than in conventional ovens?

A. No. There's usually more liquid left because of the shorter cooking time. In a conventional oven, heat and longer cooking time result in more evaporation of liquids and natural juices.

Q. Will a potato skin turn crisp in the baking process?

A. Yes. By using the combination of microwave energy and conventional heat in the General Electric complete microwave cooking centers, potato skins can become very crisp. However, in our portable microwave oven, the natural moisture in a potato keeps the skin moist and, because of the speed of microwave cooking, the skin does not dry out enough to become crisp.



Q. Can I bake a soufflé in my microwave oven?

A. Yes. You can create superb soufflés with a General Electric complete microwave cooking center because it supplies conventional heat for browning at the same time the microwaves are baking the soufflé. Because soufflés require delicate treatment, they're not recommended for our portable oven.

Q. Does a microwave oven require any special electrical installation?

A. No. The total connected load of a General Electric complete microwave cooking center is about the same as required by comparable electric range models. Our portable microwave oven requires only a standard 120 volt, 15 ampere grounded outlet.

Q. Is my microwave oven self-cleaning?

A. Yes. General Electric's complete microwave cooking centers feature our P-7® Total-Clean™ oven, because they also have a conventional oven and conventional heat bakes on food spills and splatter. The surfaces inside our portable microwave oven remain cool enough so food soils don't bake on. You can clean them easily with a damp cloth.

Q. Can I get my microwave oven serviced easily, should I ever need it?

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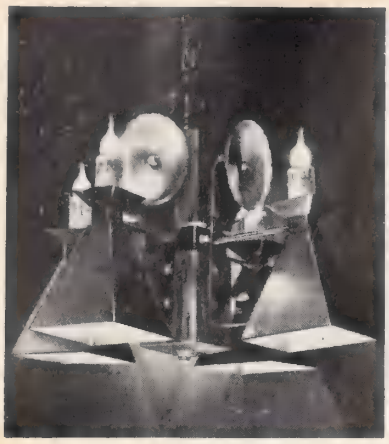


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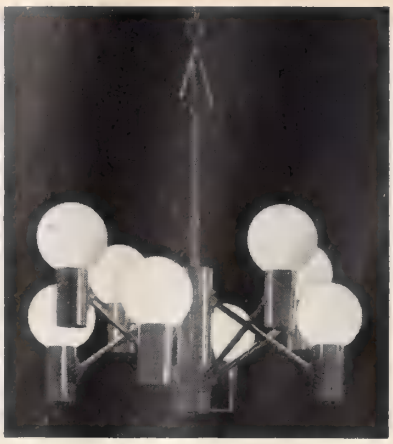
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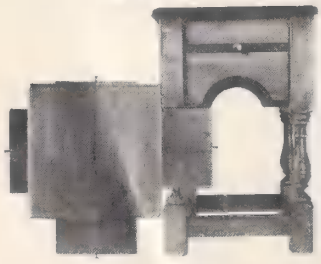
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insight

avant garde in serious music is getting smaller. They both draw on electronic sounds, East Indian music, jazz and 12-tone writing, and if you listen to and enjoy one kind, you're very likely to accept the other.

There is far greater variety and eclecticism in American music today than ever before. We live in a world of cults that come and go with ever-increasing rapidity, and this is manifested strongly in the world of music. Even though Americans are much less hostile than Europeans toward the more adventurous in music, few of us are honestly open-minded about *all* kinds of music. We gravitate toward what we like and away from the unfamiliar. How does this affect the health of the live concert scene in America? The trend toward cultism has a greater effect on serious concerts than on popular concerts. The serious music devotee is much less willing to spend a lot of money to hear a live orchestra or recitalist when he can hear it all on recordings in the comfort of his home. On the other hand, live rock and pop concerts are much more a group experience with excitement being generated by audience and performers alike. Efforts to generate this kind of excitement and interest in serious concerts are becoming more and more evident. Obviously, the largest potential audiences lie among the young, and it is toward them that such efforts are being directed. The "Our Bach Concerts" in Tully Hall at Lincoln Center are given at midnight with an admission charge of two dollars. Such first-rate artists as Judith Raskin have performed at these concerts for wildly mixed audiences—young, old, in-between—wearing everything from jeans to jewels. So great is the response that hundreds have been turned away even from esoteric oboe recitals.

In opera the question still is, "Should it be in English or not?" Tchaikovsky's *Pique Dame* has been done before in English at the Metropolitan Opera, but is now being done in Russian. Is this valid, or a snobbish pretension? In London, many of the standard repertory operas are done in English, and for these performances three-quarters of the audiences are under 25 and wait in line for hours. "Look-Ins at the Met," a guided tour conducted by Danny Kaye, is an innovation of the late Goeran Gentele. Many of his ideas for attracting larger audiences, such as a relaxation of the rules of attire, have worked at the Royal Opera in Stockholm and will likely be as effective at the Met. Gene Boucher, a baritone at the Met, sees opera attendance growing while the concert and recital fields are dying. Recitalists are leaving the field, replaced by package deals that offer a number of performers on a varied program for the same price as one eminent artist. This, unfortunately, deprives a vast audience across the country from hearing the best in artistic achievement.

Should the arts be subsidized or not? In other countries the arts are treated like public services. They receive national support and are well attended because of reasonable ticket prices. Howard Hanson, director of the Eastman School of Music from 1924 to 1964, and a very conservative man, reversed his thinking in 1962 and said that the arts must be government-subsidized if they are to survive. Actually, more money than ever for the arts is filtering down from the Federal Government, but musical performances are astronomically expensive, nonprofitable and need still greater public subsidy.

At the same time, many of our school music programs may die for lack of funds. A recent confrontation in Chicago, though, made it clear what can be done if the public's interest is aroused. Realizing the importance of music in their children's general education, parents staged a giant protest, recruiting the assistance of such personalities as Benny Goodman. The result was that music remained in the Chicago schools.

Rock and roll has had a healthy influence on all music. Broadway composer John Morris explains that from the very outset rock has had a purifying effect on music. Before it came, everything in the pop field was overdone. Rock started with one voice and one guitar and simple harmonic progressions. It cleared the air and allowed us to re-examine our musical state of affairs. From there we've been able to evolve a new kind of music that is an amalgamation of country and Western, blues, progressive jazz, atonal and oriental music.

For trends and directions in all kinds of American music, we must look to the long-hairs. And I don't mean those who deify Bach, Beethoven and Brahms. I mean those (*Continued*)

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young people who gave us rock and who have special antennae for the latest cults and fads. Of late, there's been a noticeable decline in the number of rock and roll bands and combos being formed in high schools. There's also an intangible air of expectancy surrounding young people today. It's as if something big is on the way and they're all waiting patiently. The nostalgia bit that brought back the primitive rock and roll of the 50s is only a way of biding time until the next big thing comes along. Right now, the composer-performer is an important trend. We have performers like Neil Diamond, Carly Simon, James Taylor and many others who compose their own music. The protest song is still with us, but the subject matter has changed; women's lib has a new voice in *I Am Woman*. Country and Western is as strong as ever and is as close a representation of rural Americana in music as we're likely to get today. Perhaps the something new in pop music will be a combination of all of these or something entirely different. Electronic music is turning kids on all over the country. Thousands of colleges and high schools now have synthesizers, and even grammar school kids are enjoying creating their own works of art.

Pierre Boulez, the new conductor of the New York Philharmonic, has said that we should "burn down the opera houses." He means, of course, that we should smash stifling traditions in serious music and make it alive and relevant. Georg Solti has made the Chicago Symphony Orchestra perhaps the best in the country—not only in quality but also in its ability to fill concert halls to overflowing. He did this not with the authoritarian approach that is more or less traditional in this country, but with a more European concern for group effort and cooperation. Shockingly avant garde composers like John Cage serve to knock the pomposity out of the art of serious music and stimulate us to think about music in more imaginative ways. These are positive signs in American music today. They suggest that better music of all kinds will be accessible to more people than ever before.

building

By DAVID LINK □ Americans are experiencing the third consecutive year of the biggest residential building binge in history. When 1973 ends, we will in three years have spent more than $200 billion to produce more than 8,000,000 new dwellings. That's enough to provide a new home for one in every eight households in the country.

Out of this biggest of all housing booms comes some good news and some bad news.

The bad news first. Still hanging in there is more evidence than we want of poor, unthinking design and inept planning. As one observer of the housing scene put it, "Some of the best-selling housing styles range without shame from Ranchburger Renaissance through Latter-Day Reformatory and Early VA Hospital. Most of this housing was built by people who knew better and bought by people who wanted better."

The good news is that, thanks to growing consumer sophistication and pressure for a better environment, there is less and less room for the shoddy builder and the inept planner.

The result is that more and more of the real professionals are taking over. And they are building not just shelter but residential environments aimed at satisfying modern living tastes and lifestyles.

Among the leaders of this trend toward total environmental planning is Barry A. Berkus, a California-based designer. Operating through a company called Environmental Systems International Inc., Berkus has become one of the merchant home building's most influential forces. More than 15,000 Berkus-designed houses are now built annually by client builders from coast to coast. And thousands of others emulate his style.

Berkus designs involve visual excitement. He uses materials and colors that blend with the environment. His land-planning emphasizes marriage of buildings and site. (*Continued*)

DAVID LINK is editor of Professional Builder Magazine

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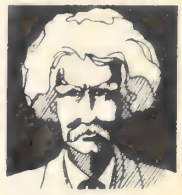
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insight

But Berkus adds another very important ingredient. And that is an awareness of cost and the consumer's ability to pay. Price-tags on the bulk of his houses average from $25,000 to $45,000. "A good environmental statement also must make a good economic statement," is how Berkus puts it.

But there is no monopoly on good housing design and environmental planning. Emil Hanslin excited buyers in New England and attracted nationwide attention with the design and planning of his New Seabury community. And he's doing it again in a new town in New England called Eastman.

And builder after builder is proving that density can be beautiful. The Ring Brothers put nearly 1,000 apartments on a 23-acre choice ocean-front site in Marina del Rey in the Los Angeles area. Tenants swarmed to the units, all of which offered a view of the water or a parklike setting.

Down in Houston, Tex., builder Vernon Young rented up his Oaks of Woodlake apartments faster than he cou'd build them in a market that had rental vacancies as high as 15%. Why did he succeed? He saved trees, built in recreational facilities, provided exciting interiors. His tenants are living in ecologically elegant surroundings. Not only that: Young screamed "foul" when another builder used a bulldozer to scalp the land adjacent to his. And that builder was forced to replant the area before he could build on it.

And it isn't only new towns and big developments that are being given the new environmental treatment. In the Chicago area, builders Bruce Blietz and Joseph E. Valenti teamed to produce a gem of an environment on just 20 acres. By clustering houses among rocks and rills, saving trees, adding small lakes, the Blietz-Valenti team not only scored a sales success with $90,000-plus housing, but also made a hit with the swank suburban community.

Builder George McKeon spotlighted a whole new opportunity for home-buying households when he put four individual family units together into a single building that looked like a high-priced house. People stood in line to buy the units for prices below $20,000. This style was soon named "fourplex."

The fourplex fever has spread nationwide. It's a much-wanted in-between alternative for people who seek the advantages of home ownership but not the chore of maintaining a single house on a single lot.

Within this home-building boom, the concept of giant national housing companies with brand names has come into full bloom. Kaufman & Broad, U.S. Home, Larwin, Levitt, McKeon, Kassuba are but a few of the giants operating nationwide. They have annual home-building volumes of $100 million to more than $300 million, and many of them are publicly held companies. ***For the consumer,*** the brand name approach to building is bringing buyer and renter confidence that the builder is not going to build and run away, but will be readily available to stand behind the quality of his product.

In short, the good news coming out of today's housing boom overshadows the bad news. Consumerism, environmental controls, regional planning, the advent of well-capitalized public builders, are all working to make the builder more professional and to put more livability into our national housing inventory.

design

By SUE NIRENBERG ☐ The state of design in America?
"Disappointing."
"Hopeful."

Despite their poles-apart quick responses to the same question, Carl Levine, the realistic Vice President Home Furnishings of Bloomingdale's, and Paul Smith, the optimistic Director of the Museum of Contemporary Crafts are not as far apart as their gut reactions indicate. In separate interviews with HB, each revealed varying amounts of patience with the "evolutionary" process of good design.

Design? It's a happy combination of function and esthetics. We proceed. Carl Levine feels design excellence (*Continued*)

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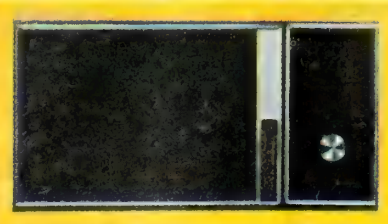


Richard Deacon, star of his own cook show, "Deacon Does It In the Kitchen."

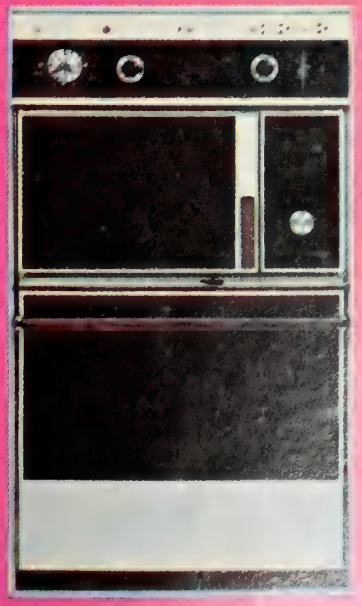


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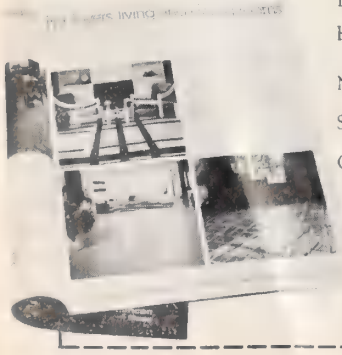
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originated in Europe, drifted slowly—too slowly—to America. "The American consumer," he says, "is unsophisticated and unresponsive to contemporary design. The manufacturer is so geared for mass production and booming sales that he responds to the consumer's insensitivity by producing commercial objects. Talented American designers are not receiving either responsiveness or financial backing from American manufacturers." The reason for the American insensitivity? "In Europe, design is treated as an art form, and Europeans evaluate furniture the way we would look at museums and art galleries. They've traditionally considered any form of design—even housewares—as art."

Levine is obviously willing to use the term "American design" ("poor except for the new sculptural lighting"), "Italian design" ("excellent") and "Scandinavian design" ("diminishing freshness.")

Paul Smith defends his optimism "because things are moving and the consumer is increasingly sensitive. There is more awareness from the young people now because of increased travel and exposure through mass communication." There is, in agreement with Levine, a segment that hasn't changed and, in addition to this lag in awareness, a group of young people who are anti-object and anti-materialistic. "But if one looks carefully back at the 10-year period, there has been a tremendous amount of new and original forms coming out in the home furnishings field."

Unlike Levine, Smith will not define design freshness in terms of geography. "I can't separate the U. S. as a piece of land, because we are, after all, a world society. The U. S. is made up of so many kinds of people and living environments that we can't apply generalities within the U. S. to a smaller country like Denmark or Italy with its more homogeneous background. There may be a *little* more cultural awareness in Europe," he admits, "but in France the department stores are filled with just as much junk. *The difference is in the abundance of production that exists in the U. S.*"

Smith and Levine agree on the appalling number of insensitively designed objects (15 kinds of can openers), but Smith is more hopeful of a *faster* evolutionary change.

Design, is defined in terms of *function* by Levine. "First, there is function in terms of that which is durable and easy to care for and, secondly, there is function in terms of *use*." He likes modular seating, where you can pile one piece on top of another, move the modules in the center of the room to make an island and then switch. "We are communicating better and our seating *should* reflect this. People are living more casually and this requires individual units that one can move around."

Smith agrees—but thinks we can go too far in *flexibility*. "Flexibility is a key issue, but one doesn't want to always move everything around. Flexible shelving units are an example. How often do you change books once they are placed? We're confused about what should and shouldn't be flexible."

Design, is defined now in terms of esthetics by Levine. He uses words like classic, fashion, fad, gimmick. "Fashion is something that looks right for a time like the miniskirt in clothes or rounded, tapered legs on furniture, but it doesn't last. Light woods are traditionally good and therefore classic, but are in fashion because of the ecological movement. I measure good design in terms of permanence and, if you notice, I prefer purity and simplicity in homefurnishings in all periods. It's design when there is purpose and esthetics, but it's gimmick when designers and manufacturers gild the lily."

Smith is more tolerant of the gilt lily. "Instead of intellectualizing about *purity*, we should go back to direct feeling. Sometimes you just like a beat-up pair of slippers because they're comfortable or a remembrance of something pleasant. We're all guilty of being too fussy about design and get carried away by purity."

"Bloomingdale's," says Smith, "is the only store in the world that has new departments and collections every month. Amazing! I admire it but, on the other hand, this kind of retailing pressure encourages manufacturers to produce new merchandise just to be new, resulting in a glut of gimmicks.

"Both industry and the consumer are often confused about permanence and throwaways. There's a need for both. There are times when I like to use a beautiful handmade plate that I want

to keep always, but there are also times when I like to use a paper plate and throw it away. Now that paper plates are in color, there's a character to what was drab and dreary. Many things last long enough so that we don't want to throw them away; yet, they're not something you want to keep forever. There's a need to clarify this ambiguity. We get into ecology and future shock. The rapid rate of change and speed of communication causes drastic upset in our lives, and confusion. We should be after quality of workmanship and good use of materials whether it be paper, plastic or gold."

Levine and Smith commented separately on pictures they were shown of specific objects:

Agreement! No praise from either for a plastic "bagel cradle" (that will be, says the manufacturer, "the talk of the table.") Is there, HB asks, a need in our society for a bagel cradle? "That's the crazy thing," says Smith. "We're obsessed with something for everything. I like to have a place to put my toothbrush, but this is a frivolous thing. However, I don't fight it." From Levine, a shrug and a smile.

Agreement! No praise for a flower pot of clear Plexiglas with a chrome rim. Levine: "It's a gimmick to take materials that belong on a modern shape and apply them to the shape of a traditional terra-cotta pot." From Smith, a nod—and in addition: "It's an outgrowth of the ecological movement, but I'm not sure I'm interested in looking at the dirt."

Agreement! On the attitude of not covering up, we look at six high-gloss, curvy plastic hangers in red. "Great design," says Levine, and also adds "Italian in concept." Smith describes another dimension. "It's a matter of specialization. The wooden hanger works very well, but now I have an open closet and these hangers are objects that are functional and esthetically pleasing." Methodical man! "It's organizational. It looks better to see this kind of design."

Except for a small segment of the population, the majority of consumers falls for the gimmick. "Plastics were—and are—misunderstood—and misused—in the U.S." says Levine. "Plastics are not a substitute material for something better, but a viable material that should not be associated with cheap design and artificial woodgrain. One of the greatest concepts in home furnishing design in the last 10 years has been the development of molded plastic furniture."

The consumer needs re-educating to appreciate modern—particularly plastic—design. "American industry is going to have to invest in design research at the same level they invest in technological research," says Smith. "They will spend a great deal on producing a poorly functioning object simply because the salesman says, often correctly, that it will sell. Industry is afraid to invest in a designer. It's not a matter of buying a design, but of training the designer within the technology. You cannot create a designer in a vacuum. Design schools have an obligation to close the tremendous gap between their departments and industry. We need a high priority of functioning power reflected in design. We need to open all the channels of communication between the designer, consumer and manufacturer and break the impasse. The challenge is where to begin."

etc...etc...etc...

High-rise hubbub: Citizens' protests against the esthetics of high-rises and their blighting effects on the ambience may not get the hearing they deserve, but the scene may change when enough way-up floors are closed off . . . seems now that people in very tall apartment buildings lose their sense of community and the next thing to rise is crime . . . An International Committee on the Planning and Design of Tall Buildings is looking into such problems along with wind resistance, fire control, earthquake resistance and a myriad other considerations of high life . . . Edward M. Keating, former Editor of *Ramparts*, puts down modern man's skyscraping urge to an atavistic desire to return to living in trees, like our monkey ancestors.

■ ■ ■ ***Neo-Gold Rush . . . Brown Bear, abandoned gold mine in Deadwood, Calif., now in the hands of hopeful searchers for El Dorado, forerunner of new efforts to resuscitate California's deserted mines.***—MARION GOUGH

(Continued)



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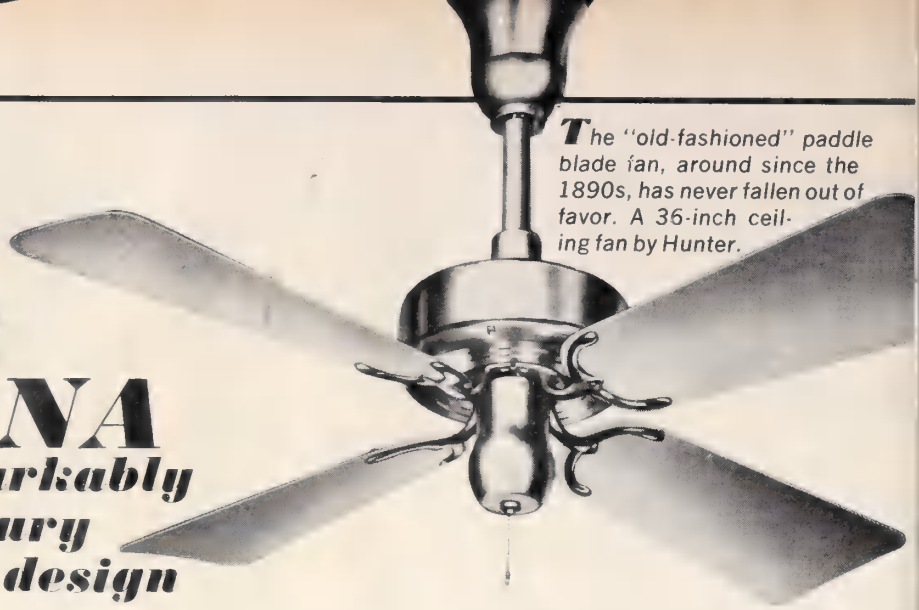
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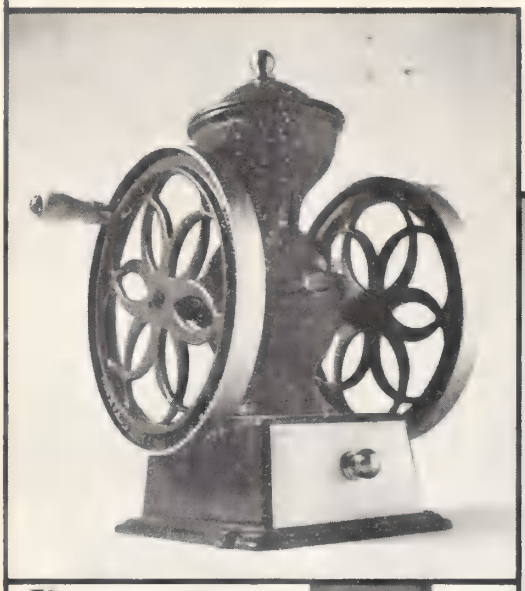
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EVER POPULAR AMERICANA

Demand is still remarkably strong for 19th-Century items, unchanged in design



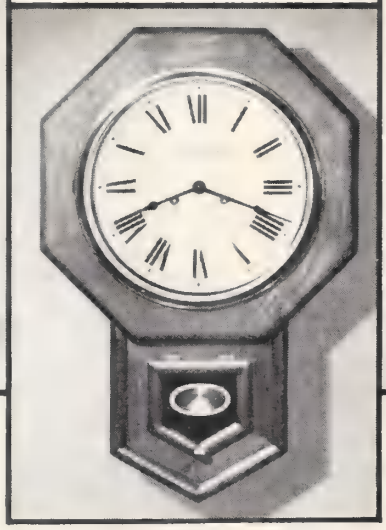
The "old-fashioned" paddle blade fan, around since the 1890s, has never fallen out of favor. A 36-inch ceiling fan by Hunter.



Red coffee mill recalls fresh ground coffee aroma in old country stores. Mill above is 11 inches high, seven wide, $37. By John Wright. In 1743, Benjamin Franklin invented "an open stove for better warming of rooms." This fireplace can use wood or gas firelogs. King Stove & Range Co.

Homemade bread is a tantalizing sight. Cast ironware is in demand for baking these breads. Popover pan, $5. Ear-shaped corn stick pan, $3.50. Both pans by Griswold.





Old schoolhouse-type clock first introduced by Seth Thomas in 1883. Now the old-time favorite is authentically reproduced in "Limited Editions" series. It has an eight-day key-wound hour and half-hour strike movement. Wall-finished solid wood case with white dial, black numerals and hands. New Drop Octagon, No. 1754, $180.



Rugged meat chopper in production since 1870. It has a simple hand crank that turns out a pound or three of meat very efficiently. Chop-Rite Meat Chopper. Price, $12.





Early American deep kettle can hang over a campfire and hold enough food for the whole Scout troop. Cast ironware kettle has a nine-quart capacity, $20. Pre-seasoned cast-iron skillet, 6½ inches up to 13⅜ inches; 8-inch size, $3.50. All by Griswold.

—MARY BOWDEN

4 PHOTOGRAPHS BY PAUL JACOBSEN

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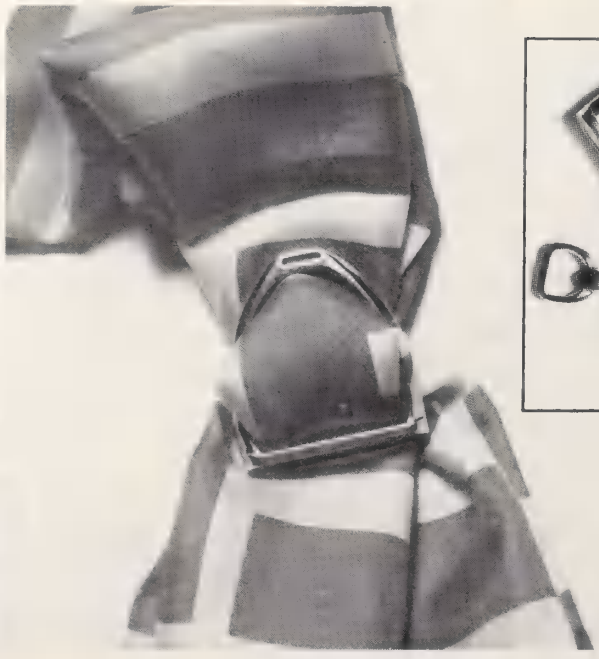
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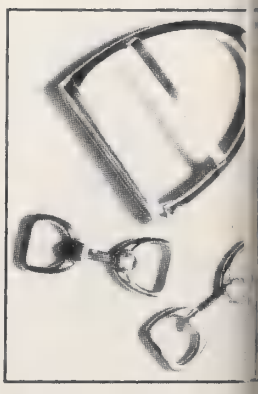
Editor PHYLLIS BARTLETT

From Remington's "The Rattlesnake," in silver, edition of 10,000 by George Washington Mint. $250 a plate; $2.75 shipping. From Dept. HB-33, Reese Palley Inc., 1911 Boardwalk, Atlantic City 08401.



Delight an Hermes collector or an equestrian friend with handmade silver scarf holder and cufflinks in a stirrup shape. The scarf ring, $42; cufflinks, $90; plus $1 shipping per order. All from Dept. HB-34, Garfinckel's, 14th and F Streets, Washington, D.C. 20004.





A thoughtful present for a new bride or the frequent hostess: white ceramic shells to use as nut or candy dishes, soap holders, ashtrays or whatever; $15 the pair, plus $1 shipping. Order by catalog No. G-125 from Dept. HB-35, Tiffany & Co., Fifth Avenue and 57th Street, New York 10022.



CENTER AND BOTTOM, PAUL JACOBSEN



Talk about timely gifts! Let each flick of the wrist display 14-karat gold band and slender oval of this Rolex timepiece. $450. For watch and catalog: Dept. HB-37, Bucherer Inc., 730 Fifth Ave., New York 10022.

This gift idea is crystal-clear, a Baccarat crystal compote to grace a festive table. $34 plus $1.35 shipping from Saks Fifth Avenue, Dept. HB-36, Fifth Avenue and 50th Street, New York 10022.





It's smooth sailing on the good ship Northwind—an 18-inch sailing essel fashioned of brass-welded opper mounted on a Mexican onyx se. An eye-catcher —even for the vowed landlubber. What price this noteworthy gift fit for the seafaring set? It's sheer iracy at $25 plus 3.50 for shipping. And where do you find it? At ump's, 250 Post, Francisco 94108.

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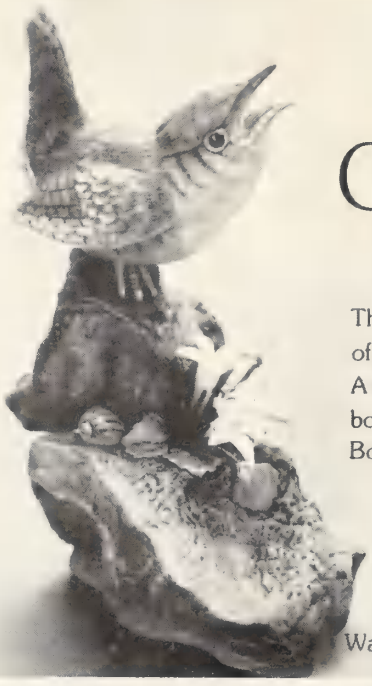
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Asterisks note items available through decorators only. To obtain names of stores in your area carrying merchandise listed by manufacturer, write to the manufacturer. No listing may indicate that an article is custom-made, antique or privately owned. Date of magazine and page number insure prompt reply for reader inquiries.

Pages 94-98—Levitt

Living room: Rugs, EDWARD FIELDS CARPETMAKERS.* Metal-frame sofa and chair, BOB MITCHELL DESIGNS.* Round arm sofa, HENRY B. URBAN INC.* Coffee table, CHARLES POLLOCK ANTIQUES INC. Floor and table lamps, ROBERT J. MINTON INC.* Fireplace accessories, EDWIN JACKSON INC., 315 E. 62nd St., N.Y.C. 10021. Rope-design wall decor. JEANETTE PRODUCTIONS. High-back chair, YALE R. BURGE REPRODUCTIONS INC.* Horn chair, end tables, secretary, antiques from DON BADERTSCHER ANTIQUES.* End tables and table lamps, REINER-LANE LTD. Card table, NORMAN HANSEN ANTIQUES.* Chairs, antiques, GALLIMAUFRY. Cane-back settee, antique, BERTOYA LTD. Trunk coffee table, antique, JAY CLARK.* Barber chair, antique, ROBERT CORY ANTIQUES. Hanging light fixture, JERRY MURRAY DESIGNS. Floral arrangement, BOB GULLICKSON DESIGNS.*

Dining room: Rug, PATTERSON, FLYNN & JOHNSON.* Table, EDWARD MARNO OF CHELSEA LTD., 8455 Melrose Place, Los Angeles 90069. Chairs, BURTON S. KLEIN INC.* Baker's rack, CAROL BRENT GOLD MINE, 8537 Melrose Ave., Los Angeles 90069. Light fixture, BRUCE EICHER INC.* Accessories from BOB GULLICKSON DESIGNS* and DON BADERTSCHER ANTIQUES.*

Bar: Cabinetry, custom-made. Bar stools, GOLDEN MOVEMENT EMPORIUM. Food center, NUTONE. Wall lamps, TODESCA-WILHOIT.* Rug, MORIJIKIAN CO. INC.* Accessories, BERTOYA LTD.

Kitchen: Built-in oven and countertop range, O'KEEFE & MERRITT. Hood, VENT-A-HOOD. BBQ, and disposal, WASTE KING. Refrigerator, SUB-ZERO. Dishwasher, HOTPOINT. Trash Compactor, WHIRLPOOL. Coffee-maker, BREWMATIC. Cabinetry, custom-made; fabric, BRUNSCHWIG & FILS INC.* Tile on counter, DEL PISO TILE CO. Breakfast table, QUACKENBUSH & WINKLER. Chairs, JULES BUCCIERI ANTIQUES, 8800 Melrose Ave., Los Angeles 90069. Rug under breakfast set, CAROUSEL CARPET MILLS.* Rug in front of counter, MORIJIKIAN CO. INC.*

Pages 99-103—Watson

Construction: Dehydratine no. 9 roof membrane and "Dyfoam" SE roof insulation, W. R. GRACE CO. "Romalite" epoxy and marble terrazzo floor, HALLMARK MANUFACTURING CO. Glass, PITTSBURGH PLATE GLASS. "Watson Bronze" paint, PITTSBURGH PAINTS CENTERS. Hardware, GRANT PULLEY AND HARDWARE CORP. Sliding doors, KAWNEER CO. INC.

Equipment: Stainless steel lavatory fixtures and Cuisine Centre, ELKAY MANUFACTURING CO. "Vent-Away" toilets AMERICAN STANDARD. Indoor watering system, LORD & BURNHAM. Lightolier "Lytecaster," PRESCOLITE DIV., U.S. INDUSTRIES INC. Exterior lighting, BRONZELITE MANUFACTURING CO. Double-glazed circular Plexiglas skylights, PLASTECO INC. Countertops in bedrooms, kitchen, baths, laundry, FORMICA CORP.

Kitchen appliances: Americana refrigerator, dishwasher and disposal, central vacuum system, "Weathertron" heat pumps, electric air filters, washer and dryer and "Versatronic" range (electronic), all by GENERAL ELECTRIC. Food Center, NUTONE.

Living room: Custom-design crescent-shaped sofa and bench, CARL KISABETH CO. INC. Irish wool rug, V'SOSKE INC.* "Chavoire Flamme" linen-faced velour sofa upholstery, GREEFF FABRICS INC.* Breuer chairs and Platner tables, KNOLL INTERNATIONAL INC.* Lamps, GEORGE KOVACS; rattan chair, STENDIG; both from THE DENMARK SHOP, 2825 Hancock, Austin, Texas 78731. Large floral print pillow, JOSKE'S of Austin. Painting by Carol Haerer.

Dining room: Table and chairs, STENDIG, from THE DENMARK SHOP. "Parallel" silver, GEORG JENSEN INC., 601 Madison Ave., N.Y.C. Painting by Carol Haerer.

Bedroom: Bedspread, headboard and pillows, MCKENZIE STUDIOS. Sculpture, MAC WHITNEY, Dallas. Painting by Philip Wofford.

Pages 104-108—George

Outdoor lights, HABITAT INC.* Eames lounge chair and round table, HERMAN MILLER.* Sofa, THAYER COGGIN. Dining room chairs, THONET INDUSTRIES INC. Bedroom carpet, MAGEE CARPET CO. Spiral staircase, DUVINTAGE CORP. All lighting by LIGHTOLIER.

Pages 109-115—Ruben

All fabrics, unless otherwise mentioned, KIRK BRUMMEL.*

Foyer: Table, HABITAT INC.* Carpet, HARMONY CARPETS. Light, GEORGE KOVACS, 831 Madison Ave., N.Y.C. 10021.

Living room: Mantle, KENNETH WALKER DESIGN GROUP INC. Carpet designed by Kenneth Walker; MONSANTO fibers. Chairs in front of table, and sofa, STENDIG INC.* Table, ATELIER INTERNATIONAL LTD.* Chairs

against wall, THE PACE COLLECTION INC.*
Study: Étagère, table, THE PACE COLLECTION INC.* Chair, ottoman, TURNER T.* Sofa, CONTINENTAL CRAFTSMEN;* fabric, JACK LENOR LARSEN.* Table, HABITAT INC.* Chairs, STENDIG INC.*
Dining room: Table custom-made by KENNETH WALKER DESIGN GROUP INC. Chairs, JOHN STUART INC.* Fabric, VICE VERSA.* Sideboard cabinet, EPPINGER FURNITURE INC.*
Master bedroom: Mantle, sofa and desk, custom-made by KENNETH WALKER DESIGN GROUP INC. Table at left. INTREX INC.* *Table* at right. THE PACE COLLECTION.* Chair, LAVERNE.* Stool, STENDIG INC.* Mirror light, JENS RISOM.* Blinds, AMERICAN CARPET AND DRAPERY.*
Children's bedrooms: All beds, BEDQUARTERS. Shelves and table, BEYLERIAN LTD. Desk custom-made by KENNETH WALKER DESIGN GROUP INC. Chair, DESIGN RESEARCH, 48 Brattle St., Cambridge. Mass. 02138. Chair, STENDIG INC.* Lamps, NESSEN LAMPS INC.* Fabric, wallpaper, star-ceiling room, PAPIER PEINTS.*
Sunroom: Peacock chair, tables, chairs and sofa, DEUTCH INC.
Kitchen: Lighting, LIGHTOLIER.* Wall tile, AGENCY TILE.* Installation by MAURICE LAFITEAU. Sausages, BON APPETIT Shopping Center, Princeton, N.J.
Family room: Lamp, NESSEN LAMPS INC.* Chairs and table, KNOLL INTERNATIONAL INC.* Ottomans and chairs in foreground, STENDIG INC.* Table custom-made by KENNETH WALKER DESIGN GROUP INC.
Exterior photographs: Pool, VIKING POOL. Flowers, DON ALLEN, Hopewell, N.J. 08525.

Pages 116-119—London

Kitchen: "Hong Kong" dinner plates and flower bowl, Coalport Bone China, JOSIAH WEDGWOOD & SONS. "Vendome" silverplated flatware and hollowware, CHRISTOFLE. "Evora" crystal stemware, Atlantis Collection, BLOCK CHINA. Mother-of-pearl-handled antique forks and knives, S. WYLER, 713 Madison Ave., N.Y.C. 10021. Copper casseroles, BAZAAR DE LA CUISINE, 160 E. 55th St., N.Y.C. 10022. Napkins, B. ALTMAN & CO., Fifth Avenue and 34th Street, N.Y.C. 10016. Silver demitasse cups and saucers, Kenton Collection, Dept. 02062, P.O. Box 34257, Dallas 75234, and GEORG JENSEN, 601 Madison Ave., N.Y.C. 10022. Black epoxy tray with sterling gallery, GEORG JENSEN. Flower arrangement, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022.

Pages 120-125—Woolner

Construction: Laminated arches and purlins, UNADILLA SILO CO. Vertical siding, CALIFORNIA REDWOOD ASSOCIATION. Exterior paint, SHERWIN-WILLIAMS. Interior paint, PRATT & LAMBERT. Plastic panels, ROHM & HAAS. Curved roof, GATES ENGINEERING SCM CORP. Floor tile in main space and balcony, KENTILE. Floor and bath tile in master bath, THE BRIARE CO. Tile in guest bath, AMERICAN OLEAN TILE CO.
Equipment: Lighting fixtures, LIGHTOLIER. Hardware, SARGENT & CO.; THE STANLEY WORKS. Fixtures in master bath, AMERICAN STANDARD; in guest bath, KOHLER. Heating and air-conditioning systems, CARRIER.
Living area: "Omnibus Unit" and coffee table, VLADIMIR KAGAN DESIGNS INC.; fabric, BORIS KROLL FABRICS INC.* Marble table, KNOLL INTERNATIONAL INC.* Round tables, HABITAT INC. Mies chairs, STENDIG INC.* Lounge chairs and plastic table, ATELIER INTERNATIONAL LTD.* Painting by Nancy Lasar. Painting by Alan Davis from GIMPEL & WEITZENHOFFER, 1040 Madison Ave., N.Y.C. 10021.
Balcony: Le Corbusier lounge chair, ATELIER INTERNATIONAL LTD.* Drafting chairs, INTERNATIONAL CONTRACT FURNISHINGS. Stand light, GEORGE KOVACS, 831 Madison Ave., N.Y.C. 10021. Office files, STEELCASE. Pillows, THE PILLOWRY, 929 Madison Ave., N.Y.C. 10021. Oriental rug, MARION MILLER, 148 E. 28th St., N.Y.C. 10016. Carpets, ESQUIRE CARPET CO.
Master bedroom: Bed, SIMMONS CO. Dressers, DIRECTIONAL INDUSTRIES INC. Stacking tables, BEYLERIAN LTD.* Lights, LIGHTING ASSOCIATES. Painting by Otmar Alt, from GIMPEL & WEITZENHOFFER.
Kitchen: Accessories, DESIGN RESEARCH, 53 E. 57th St., N.Y.C. 10022. Range, dishwasher, disposal, GENERAL ELECTRIC. Refrigerator, WESTINGHOUSE. Sink, AMERICAN STANDARD. "Travertine" vinyl tile floor, AMTICO.

Pages 126-131—Tablesettings

Page 126: Organdy napkins, BLOOMINGDALE'S, Lexington Avenue and 59th Street, N.Y.C. 10022. Doughnut decanter, orange juicer by Gentle Earth Potters; spice jars, salt/pepper set by Jeanne Drevas, all from APPALACHIANA INC., 4818 St. Elmo Ave., Bethesda, Md. 20014. "Moon and Stars," American 19th-century pressed glass canisters, L. E.

(*Continued*)





Berkline.

SMITH CO. Silverplate beaker, reproduction of American antique, METROPOLITAN MUSEUM SHOP, Fifth Avenue and 82nd Street, N.Y.C. 10028.

Page 127: "Chrysanthemum" damask napkins, (white only), HAMMACHER SCHLEMMER, 145 E. 57th St., N.Y.C. 10022. Wine glasses and glass plates, CAROLE STUPELL LTD., 61 E. 57th St., N.Y.C. 10022. Cigarette cups, ashtrays, knife rests, Collector's Crystal group, IMPERIAL GLASS. Flower arrangement, ROBERT WEBB, 900 First Ave., N.Y.C. 10022. Colonial Williamsburg reproduction table and chairs, KITTINGER CO. *Top left:* Contemporary Navajo Indian silver serving spoon and fork, AMERICAN INDIAN ARTS CENTER, 1042 Madison Ave., N.Y.C. 10021. *Bottom, left to right:* Serving dish and pie plate, 18th-century slipware motifs, reproductions, WILLIAMSBURG CRAFT HOUSE, from B. ALTMAN & CO., Fifth Avenue and 34th Street, N.Y.C. The spongeware, set of four, 19th-century Pennsylvania ware reproductions, NANCY PETERSON INC.* "Heritage" ironstone pitcher and basin, THE PFALTZGRAFF CO.

Page 128: Pitcher and cocktail glasses, WEST VIRGINIA GLASS. Spoon rack, WALTER CROWELL INC. Silver spoons—*right, top to bottom:* "Lamerie," TUTTLE SILVERSMITHS. "Colonial Theme," LUNT SILVERSMITHS. "Mayflower," SAMUEL KIRK & SON INC. "Pointed Antique," REED & BARTON SILVERSMITHS. "Fairfax," THE GORHAM CO. "Georgian Garland," FRANK SMITH SILVER. *Left, top to bottom:* "1810," INTERNATIONAL SILVER CO. "Marchesa," SUPREME CUTLERY. "Chippendale," TOWLE SILVERSMITHS. "Federal Cotillion," FRANK SMITH SILVER. "Murray Hill," WILLIAM F. FRASER CO. "William & Mary," LUNT SILVERSMITHS. *Candlesticks—left to right:* "Hobnail" milk glass, WESTMORELAND GLASS CO. "Baluster" pewter/Armetale. WILTON/ARMETALE. "Hobnail" ruby glass, FENTON ART GLASS CO. Sandwich glass twin-armed reproduction, FOSTORIA GLASS. "Capstan Candleholder," Henry Ford Museum reproduction, WOODBURY PEWTERERS INC. "Heritage" white ironstone by Red Cliff, through B. ALTMAN & CO. "Old Williamsburg" glass candlestick, IMPERIAL GLASS CORP. Pewter-look armetale with square base, WILTON/ARMETALE. Pewter serving dish that has a one-quart capacity, WOODBURY PEWTERERS INC.

Page 129: "Roan Mountain" stoneware plates, mugs, casserole and nut dish, IRON MOUNTAIN STONEWARE. "Bistro" knives and forks, AZUMA, 415 Fifth Ave., N.Y.C. 10016. Napkin fabric, DAN RIVER INC., Baskets, THE GAZEBO, 14 E. 57th St., N.Y.C. 10022. Salt shaker and pepper mill, COPCO INC. Salad bowl and servers, Indian cigar boxes, THE BOWL & BOARD, 9 St. Marks Place, N.Y.C. 10003. Lithograph by Marino Marini, KENNEDY GALLERIES INC., 20 E. 56th St., N.Y.C. 10022. Oriental rugs and pillows, THE PILLOWRY, 929 Madison Ave., N.Y.C. 10021. Banbury suede wing chair, clover side table and square end table, ROUNDTREE COUNTRY REPRODUCTIONS. Napkins in basket, by SCUDA, from BONNIERS INC., 605 Madison Ave., N.Y.C. 10022. Flower arrangement, ED STIFFLER, 1008 Second Ave., N.Y.C. 10022; cornhusk flowers. APPALACHIAN FIRESIDE CRAFTS, BOX 276, Booneville, Ky. 41314. Brass pot, S. P. SKINNER.*

Page 130: "Bedford" ironstone tureen, tray and ladle (sold separately), by RED CLIFF, from B. ALTMAN & CO. Stoneware fish dishes, BENNINGTON POTTERS. Black tray with gold eagle design, by COUROC OF MONTEREY; coordinating set of eight double Old Fashioned glasses with Federal eagle design in copper, engraving by Skruffglasbruk of Sweden in form dating from 1760, all from JOHN WANAMAKER, Philadelphia. Pitcher and decanter, by William Bernstein, APPALACHIAN SPRING, 1655 Wisconsin Ave. N.W., Washington, D.C. 20007.

Page 131: Dolphin candlesticks; mid-19th-century Sandwich glass, THE METROPOLITAN MUSEUM SHOP. Armetale pewter-look porringers, bread tray, wine coaster and tureen, WILTON/ARMETALE. Wood napkin rings, BLOOMINGDALE'S. "Gourmetware" oven-to-table dishes, FRANCISCAN TABLE TOP FASHIONS. "Rogers Bros.," "Ginger Jar" and "George Washington" flasks, all from WHEATON-NULINE.

Pages 132-139—Traditional furniture

On these pages, all wood and upholstered furniture, BAKER FURNITURE INC. All cotton print fabrics, D. D. & LESLIE TILLETT INC.* The following retail prices are approximate:

Page 132—top: Armchair, $350. Side chair, $290. Wing chair from $600; (with customer's own leather, $671). Sideboard, $1,050. Pedestal table, $500. *Bottom left:* Cupboard, $1,500. Windsor chairs, $277 each. *Bottom right:* Chest, $558. Chair, $350.

Page 133: Wing chair, $320. Camel-back sofa, $1,020. Tea table $550. Commode, $396. Wash stand, $370.

Page 134: Bookcase cabinet, $2,248. Dining table, $650. Arm chair, $310. Side chair, $270.

Page 135: Poster bed, $750. Gate leg table, $178. Couch, $1,390. Chest of drawers, $700. Highboy, $796.

Pages 136-139: Addresses for retail sources: 4. Candlestick holders, B. ALTMAN & CO., Fifth Avenue and 34th Street, N.Y.C. 10016. 5. Overland Stage in miniature, APPALACHIAN SPRING, 1655 Wisconsin Ave. N.W., Washington, D.C. 20007. 10. Dolls, APPALACHIANA INC., 4818 St. Elmo Ave., Bethesda, Md. 20014. 14. Pillow and quilt, THE GAZEBO. 14 E. 57th St., N.Y.C. 10022. 21. The silver letter opener from B. ALTMAN & CO.

If A comes before E

—where will all the new books go?

By BRUCE DAVID COLEN □ My favorite room is our study. Hardly a unique preference. For me it is, though, since that otherwise peaceful room is the site of a conundrum that has me literally climbing the walls in frustration. How to arrange the bookshelves so that I can find the volume I want?

As my wife must have fresh flowers about her for daily sustenance, I require the embodiment of loved and/or respected authors. Our needs are not a luxury. In her home-grown bouquets she finds spiritual solace, as well as inspiration for her work as a designer. Being a writer, I require those three walls of books for hope and help. During the day it is a reference library, at night a grab bag for bedtime reading or an arbitor of the games guests play. (What does George S. Kaufman's middle initial stand for? Why did Henry Thoreau spend a night in jail? What were the precise dates of Picasso's Blue Period?)

Well, at least that is how I would like to use the library. But it never works out that way. By the time I have located the book I need, I've forgotten why I wanted it. Granted, there would be no delay in placing my hand on the right spine if the volumes were arranged by author from A to Z, but only the Library of Congress has enough shelf space for this logical solution.

Take the Shaws, George and Irwin. My set of G.B.S. is easily four inches taller than *Lucy Crown*. And what about the Mitford sisters? Nancy's *The Sun King* towers above Jessica's book, *The Trial of Dr. Spock*. This Don Quixote-Sancho Panza difference in posture means that the skyline of each bookshelf resembles a bar graph of the Dow Jones Industrial Average on the day Hanoi and Kissinger gave their separate versions of the Vietnam peace settlement.

But everything has its ups and downs and it is not just esthetics that rules out the alphabetical system of placing books; rather, it is the economics of space. For on every tier where a volume stands head and shoulders over its brothers it means the shelf above must be jacked up several inches. Do this five or six times and by the time you reach the ceiling two shelves have disappeared. (As for those homeowners trapped with built-in bookcases, there is no solution unless you buy your reading matter according to size and just completely forget about author and subject.)

At first I tried filling the canyons formed by short books with more placed on their sides. The study soon looked like an every-which-way secondhand bookstore, although that was not the reason the plan had to be abandoned. I soon developed a chronic stiff neck and our osteopath suggested it was from reading titles that were 90° off center. Then, for awhile, I thought the shelves could be degapped by placing art objects between the highs and the lows and camouflaging the white wall behind with small pictures. Over my wife's protests, several other rooms in the house were sacked to get the stuffings. The end result was quite attractive but short-lived. I had forgotten about my biweekly bibliophile binge in Beverly Hills. For each charge slip at Hunter's bookstore, some piece of bric-a-brac went back where it belonged or my wife regained a pitcher, which had been serving me as a bookend, for her flowers.

There may be a remedy for the wasted space and cockeyed rows of books but I have stopped hunting for it. Somehow, I have the feeling that the cure would be harder to take than the illness. The AID and The American Book Publishers Association might get together and decree that all future publications must be identical in size. What a terrible edict that would be. Each book, like a living thing, must be allowed to grow to the size its nature yearns for. Think of Audubon's folio of bird drawings caged in a five by eight-inch cover. A very gruesome thought, indeed.

An even worse thought is one much closer to realization. Acquaintances—I couldn't call them friends—tell me to stop fretting about the irregularities of my library, for pretty soon there will no longer be any books, let alone bookshelves. All I will have to do is drop a cartridge into the television set and, page by page, Dickens will pop up on the screen. No thank you. The smell, heft, creak and feel of *The Pickwick Papers* are all part of the fun. And who wants to go to bed with a TV set cuddled on his chest?

There is an empty wall in our guest bathroom. This weekend I intend to spend some time measuring it for bookshelves. ■



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CHILDREN, INCORPORATED

Easy safety

—it begins with knowing your car

By LESLIE C. RUSKA ☐ With all the concern for new safety devices, too many of us forget that one of the greatest safety aids of all—the car owner's manual—comes in the glove compartment of every new car.

The best way to get acquainted with a new car and to learn the wealth of information the manual contains is to sit behind the wheel with the manual in your hand. Carefully read the first several pages. They will introduce you to the identity and locations of the instruments, switches and controls. Operate each switch and control in turn. Learn to locate and operate each one by feel so you'll never be startled by a squirt from the windshield washers when you thought that you were turning on the car's headlights.

One section of your owner's manual will be devoted to important safety checks. The safety of you and your passengers is largely dependent on having the items in this section—some of them listed as inspections you can perform for yourself, others requiring the skills of a trained mechanic—checked at the time or mileage interval specified. In addition to these major operating checks, you also should become familiar with these other guidelines in the manual:

1. Regularly check the level of the windshield-washer solution. In cold weather, use the recommended fluid and fill the jar only ¾ full to allow for expansion if the fluid should freeze.

2. Before starting your car in cold weather, clean snow and ice from the windshield, rear and side windows and outside rearview mirror and from the cowl air-inlet grilles. (Proper air passage through the grille is essential to effective heater and defroster operation.) Also be sure that wiper blades are not frozen to the windshield. If the wipers are turned on while the blades are stuck to the glass, the protective overload relay will break the electric circuit that keeps the motor from burning up. Free the wiper blades from the glass. When the circuit breaker cools, the wipers will again function normally.

3. Never smoke or create sparks near the car's battery. Hydrogen gas is liberated from a battery that has been charged. This gas is highly explosive when mixed with air, and a single spark could possibly set off a bad explosion.

4. Correct tire pressure is vital to both safe vehicle control and expected tire life. Check and adjust tire pressure while the tires are cold—before the car has been driven more than two miles. Observe the listed precautions about increased tire pressure if the car is to be driven at high speed, but never bleed air from the tires after a hard run because the tire pressure is too high. Tire pressure can increase six pounds or more after a high-speed run. Letting out air results in an overly soft condition after tire temperature returns to normal.

5. Follow maximum weight and speed limitations specified in the owner's manual if you are going to be pulling a trailer, which also calls for adjusted air pressure in your tires.

6. Check the manual and the label on the inside of your trunk lid for complete jacking instructions. When you must use your bumper jack for emergency tire-changing, stand clear of the vehicle and keep the engine turned off. Also be sure the car is raised sufficiently to permit the installation of the wheel and the new, fully inflated tire. Further jacking with the deflated tire removed could result in the vehicle's falling off the jack.

7. The regular use of supplemental oil additives is not necessary and will increase operating costs. Use the recommended motor oil and replace the oil and oil filter as instructed and there will generally be no need for you to use oil additives.

8. Use the recommended quality and quantity of antifreeze. There is no need to use supplemental inhibitors or additives to increase the cooling system's capabilities. Learn, too, to check the fluid level in the see-through coolant reservoir to help guard yourself against an unexpected loss of antifreeze.

9. Make sure everyone in your family knows how to correctly fasten safety belts. The lap safety belt should be worn as low as possible on the hips and adjusted to a snug fit. In the event of an accident, the force will be exerted across the strong hip bone and not across the soft abdominal area, which is susceptible to serious injury. A shoulder belt must not be worn under the arm; nor should it be used without a lap belt—the force of an accident could cause the occupant to slide off the seat and suffer a severe neck injury if only the shoulder belt is used. Proper shoulder belt ad-

justment is just enough slack to permit a fist to be inserted between the chest and the belt. Never use the same safety belt for more than one person at the same time. When not in use, safety belts should be properly stowed with all slack removed to prevent the buckles from striking passengers in the event of a sudden stop or accident.

10. Keep the warning lights on the instrument panel in good working order. These indicator lights report malfunctions in the charging system, engine oil system, engine cooling system and brake system. They should light up when the ignition switch is turned on and then go out as the engine is started. If any of these lights come on while the car is in operation, it is a sign of trouble in the system that the lights are indicating.

There are two other operational checks we feel warrant more than just a passing mention. Your car owner's manual makes an important statement to the effect that if your power steering system fails, you still have positive control of the steering system, although with substantially greater effort. In other words, should your engine stall while the car is in motion or should the power steering be't fail, you will be steering the car with physical effort only

It is suggested that you condition your reflexes to what might be a rather alarming experience by performing the following simple exercise: Pick out a clear area such as an empty lot. Select some pavement markings that indicate where you intend to turn. Slowly approach the mark at about 10 miles an hour, place the transmission in neutral and turn off the ignition switch. Do not lock the steering mechanism. Now proceed to make the turn at the chosen point. The amount of additional effort needed to keep your car on course within the selected limits of the turn will be an experience you will not quickly forget.

You also should check out—for yourself—the efficiency of your brakes. Modern brakes are designed to be self-adjusting, to adjust automatically for the clearance that develops between the brake linings and the drum or disc due to wear of the lining. Disc brakes, used on the front wheels of some cars, automatically adjust themselves with each brake application. Drum brakes, used on the rear wheels of most cars and also on the front wheels of some other cars, will adjust themselves when the brakes are applied while the car is moving backward.

But drum brakes adjust themselves only when the vehicle is backed up fast enough to actuate the adjusting mechanism—the braking action used with the usual slow backing along a curb or out of a parking stall is not enough. If your brake pedal is gradually going further down when you apply pressure, it is an indication that the self-adjusting mechanism is not functioning. Try this: Select an open area of about 75 to 100 feet. With clear room behind, accelerate the car backward at about 10 miles an hour and apply brakes firmly. Then go forward at about the same speed and again firmly apply the brakes. Repeat this procedure several times. You should feel the brake pedal coming up after just a few brake applications—if the pedal fails to respond after several tries, have a brake specialist check your brake system.

Another helpful booklet to be found in the glove compartment of new cars is the one explaining the names and functions of the various emissions control systems. Being aware of the functions of these different systems and devices should help you understand your share of the responsibility for keeping the systems functioning properly. It means having your car serviced at the recommended intervals—but it also means cleaner air for everyone.

Essentially the emission control system on new cars can be classified into three groups: crankcase emission control, exhaust emission control and fuel evaporation emission control.

Objectionable emissions from the engine crankcase are caused by compression and combustion gases that pass the piston rings and enter the crankcase (or oil pan area). Formerly, these gases were vented into the atmosphere, where they contributed to air pollution. In the new systems, these gases are conducted through a closed system into the intake manifold and then inducted into the engine cylinders and burned. The rate of this air passage is controlled by a spring-tensioned valve called a PCV valve, which is subject to contamination and blockage by the oil vapors and sludge formation in the crankcase ventilation system. If your crankcase emission control system is to function properly, you must have this inexpensive valve replaced at the (Continued)



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Safety

Continued

interval recommended in the manufacturer's booklet.

Exhaust emission control systems are called by various trade names, but they can be divided into two groups. One group uses an air injection pump that continuously pumps fresh air through a system of plumbing into the exhaust manifolds so that exhaust gases are reignited and objectionable elements consumed in the exhaust manifold instead of being emitted into the atmosphere. The other exhaust emission group, which does not use the air injection principle, is called the engine modification type because the engine itself has been redesigned to limit formation of hydrocarbon and carbon monoxide emissions from the tail pipe. With both types, exhaust gas recirculating systems are used to control the emission of oxide of nitrogen, another offensive element in the exhaust gas.

Evaporating gasoline is still another form of objectionable automotive air pollution. Most fuel evaporation comes from the fuel tank, although the carburetor is also a source of evaporation emissions. The fuel evaporation system is designed to trap the vapors rising from the fuel tank and carburetor and conduct the fumes to a "storage area" (a charcoal granule-filled cannister) until the engine is started again, when the vapors purged into the engine cylinders are consumed.

If these systems are to do their jobs, however, you must keep them in good operating condition. By having your engine tuned by a specialist at the intervals specified, you are helping all of us to have a cleaner atmosphere and you are further benefitting yourself—for your car then will start more easily, be more dependable and operate more economically.

No car can do the job by itself, however. And to be a safe driver, you must be a safe driver, which includes following these simple precautions:

- Use your mirrors. Adjust them to the proper positions when you first enter the car and then keep yourself constantly posted on the position of the other cars around you.
- Adjust the front seat to a comfortable position within reach of the hand and foot controls, adjust the position of the headrest to avoid "whiplash" injury in the event of a rear-end collision and make sure that you secure lap and shoulder belts before you start the car.
- Never place articles on the filler panel (shelf) between the rear seat and rear window or under the seats. Even lightweight objects can become dangerous projectiles or slide under the brake pedal in the event of a sudden stop or an accident. Likewise, make sure all articles in the back of a station wagon are secure in place.
- Do not hang objects on the right-hand coat hook that will block your vision of the right rear quarter.
- Take no chances with carbon monoxide—it is in all exhaust fumes. Do not operate your car in the garage for any length of time. Do not drive with the trunk lid open—the partition behind the rear seat is not sealed and exhaust fumes can be drawn into the car when it is in motion. (If for some reason the trunk lid *must* remain open close all the car windows and adjust the cooling or heating controls to high to force outside air into the passenger compartment. The inside of the car thus becomes a high-pressure area that the exhaust fumes cannot enter if the exhaust system is working properly.) Do not drive a station wagon with the tailgate window open unless all other windows are open.
- Be sure the glove compartment is securely latched. A door hanging open could cause severe lacerations in the event of an accident.
- Never reach through a steering wheel to operate any of your dashboard controls.
- In cold weather, be sure the windshield has been thoroughly warmed by the defroster before using the windshield washers. Washer fluid on a cold glass will immediately form an ice film that, when smeared by the wipers, will seriously obscure your driving vision.
- Before locking the antitheft steering column, release the steering wheel. If the column is locked while the wheels are held in a turned position, the resulting "wind-up" will cause a sharp spring-back action when the lock is released (another reason for not reaching through a steering wheel).
- Don't wear sunglasses when driving at night. A though they help cut headlight glare, they do so at a considerable loss of detail vision.
- Don't drive after drinking or after taking drugs or drug-type cold remedies that could make you drowsy.
- Learn the rules of safe driving on the road—and always be courteous. Many accidents can easily be avoided with just a little sportsmanlike conduct. ■

WINE

Continued from page 144

crushed. (You can buy apple juice to use, but it must be untreated, containing none of the preservatives found in commercial apple cider.) Then he puts the pure apple juice in casks and five-gallon containers, adding a little water (if you prefer a higher alcoholic content, you also can add a little sugar at this stage) and closing each container with a fermentation lock. Note, he adds no yeast.

For the next six to eight weeks, the containers sit in his basement, which is kept at approximately 65° temperature. Then comes the tricky stage. Just before the end of fermentation—and this, of course, requires some experience and knowledge to know when this point is reached—and while the juice is still bubbling, he transfers the contents to Champagne bottles, adds a litt'e sugar and corks them. If he has caught the process at the right moment, in six to eight months he has a sparkling cider that would be reminiscent of an apple Champagne, if there were such a thing. If he has bottled the cider too early, the bottle-fermentation will build up too much pressure and the bottles explode; if he has waited too long, he'll have a flat cider to drink. (**The Art of Making Beer** by Stanley F. Anderson with Raymond Hull, published by Hawthorn Books, has interesting recipes for both apple and pear cider.)

Before you run out and buy grapes and bottles, though, you must take several basic steps. The only place to start with your home winemaking is with the legalities. Federal regulations allow the head of a household to make up to 200 gallons of wine a year, only for consumption within his home. Even if you are going to use a prepackaged kit, you must file form 1541, Registration for Production of Wine for Family Use, with the Bureau of Alcohol, Tobacco & Firearms.

The form is quite simple and there is no charge involved —but it must be filed (in duplicate). To obtain the form write to your Regional Director, Bureau of Alcohol, Tobacco & Firearms at one of these addresses: P.O. Box 15, New York City 10007; John F. Kennedy Federal Office Building, P.O. Box 9115, Boston 02203; 2 Penn Center Plaza, Philadelphia 19102; P.O. Box 2009, Atlanta 30303; 35 E. Wacker Drive, Chicago 60601; 550 Main St., Cincinnati 45202; 1114 Commerce St., Dallas 75202; 870 Market St., San Francisco 94102; 215 North 17th St., Omaha 68102; 2800 Federal Building, Kansas City, Mo. 64106; 708 Minnesota Building, St. Paul 55101; P.O. Box 177, Denver 80901.

We think your second step should be to read one of the many books now available on making wine at home. This will, of course, be a necessity if you are making wine for the first time and plan to invest in the grapes and equipment to do it all yourself. But even if you plan to use a kit, where all you really have to do is follow steps A, B and C, reading about winemaking first is the surest way to understand what you are doing and why each step is taken. It also can alert you to the possible problem if something begins to go wrong with your wine.

Most suppliers of winemaking equipment also offer a choice of such books. Of those we have seen, we especially recommend: **Wine-Making at Home** by Bruce Palmer (Workman Publishing Co.). Although his humor is sometimes a little forced, Palmer gives a clear and easy-to-follow guide, including a discussion of the different kinds of grapes and his favorite sources for equipment. **The Art of Making Wine** by Stanley F. Anderson with Raymond Hull (Hawthorn Books). In many Wine-Art Kits, this comprehensive, readable guide with almost 50 different recipes from banana wine to Zinfandel, plus a particularly helpful section on how you can tell if your wine has gone bad. **Creative Winemaking** by André de Chambeau (WWWWW/Information Services Inc.). This small, very readable volume is notable primarily for its lucid explanation of equipment. Packed in several Sears kits, it also includes a section on working with the canned grape concentrates. **Making Fine Wines & Liqueurs at Home** by Leigh P. Beadle (Farrar, Straus and Giroux). Buy this slender volume only if you intend to use the canned concentrates. Author Beadle gives directions for using these products in making Port, Sherry, sparkling wine and fruit wine, as well as table wine and liqueurs. **Progressive Winemaking** by Peter Duncan and Bryan Acton. A British book available from some sources (*Continued*)



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below, this is mostly for the advanced winemaker who wants to blend wines. **Make Your Own Wine** by Alex Appleyard (Dover). With 107 recipes, this tells how to make all the standard wines plus such esoterics as parsnip wine.

Now about those kits. Most of the kits you will see will carry the Wine-Art, Vino, Semplex or Wine Hobby USA labels, all also available by mail, or be from the Brother Vino line carried at Penney's and Ward's stores and at numerous other retail sources or from Sears' own line. Within comparable price ranges, all are relatively similar—compact, easy to use, adequately equipped. But in testing half a dozen different kits, we ran into some problems on nearly every one.

Mostly, our problems were the result of the printed instructions being so oversimplified. For example: Several kits had discrepancies in the instructions on the printed guide and on the label on the canned grape concentrate. Some did not tell the tester which instructions should take precedence. One kit did advise the tester to disregard the instructions on the can, but this staff member, who is familiar with the chemical processes of photography, thought that the can's directions were better in such minor matters as adding warm water where the instructions just said to add water. Another kit including a charmingly decorated pail for mixing merely said to add a "sufficient" amount of water.

Another staff member found that the exact mix called for produced an insufficient amount of sugar content when tested with a hydrometer. One kit warned us not to add certain chemicals in the kit if the canned concentrate contained certain acids—but did not tell when to put in the additives if they were needed. No warning was given that the wine might seep out during fermentation—this occurred with two separate batches. There were also variations in the amount of time it took for fermentation to begin and the length of time fermentation would last—and no instructions on what to do if fermentation did not begin and end as scheduled. In short, if you're not really sure that you want to make more than a couple of gallons of wine or if you're just looking for something fun to do for a couple of nights, then the ready-made kits may be your answer. And much of the equipment will be reusable (and new ingredients readily obtainable) if you should want to repeat the project. But, again, first read a good book.

Sources. All of the sources listed here carry the basic winemaking and testing equipment you will need. Most of them also offer canned grape concentrates, yeasts, chemical additives and, as indicated above, various kinds of kits:

Sears—Through the Spring catalog and retail outlets, this major U.S. organization is into winemaking supplies in a big way, offering all basic equipment and supplies plus wine racks, glasses, accessories.

Wine-Art of America Inc., 4324 Geary Blvd., San Francisco 94118—This firm now has almost 100 retail outlets across the nation, all handling mail orders in their areas. (If you do not find a store listed locally, call 800 227-4526 toll-free for address of the one you should order from.) Besides kits, supplies, books and equipment, the company also sells *vitis vinifera* grape vines if you'd like to try to grow your own grapes. Many stores also sponsor classes, lectures and slide presentations on wine and also on winemaking. Catalog, $1.

Vino Corp., Box 7498, Rochester, N.Y. 14615—Along with full line of supplies and equipment, this firm sells Eastern grape vines, both French hybrid and domestic, and publishes a quarterly newsletter ($1 per year). Catalog, $1.

Wine Hobby USA, 100 N. Ninth St., Allentown, Pa. 18102—Although this firm now has 118 retail outlets—36 shops plus 82 "rural small store outlets"—mail orders are handled through the headquarters address. Write for price lists or for name of shop nearest you.

The Compleat Winemaker, P. O. Box 2470, Yountville, Calif., 94599—A supplier to both commercial wineries and the amateur winemaker, this firm has just about any equipment or supplies you might want. It also ships California grapes at the time of fall harvest. Their catalog is free.

Semplex of USA, 4805 Lyndale Ave. North, Minneapolis 55412—Another supplier with complete line for the amateur, plus ready-made kits. Write Dept. HB to ask for price lists.

Milan Laboratory, 57 Spring St., New York 10012—Mail orders are accepted for all basic equipment and chemicals. Write to the firm for information. ■

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FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

How did Chinese fortune cookies originate?

We are indebted to the San Joaquin Valley Information Service for this fascinating story. The idea for fortune cookies was apparently stimulated by the fact that in ancient China births were announced on cards tucked into cakes, which were then delivered to friends and relatives. But fortune cookies as we know them originated with David Jung (pronounced *Tsung*) who had a small bakery business in Los Angeles. After World War I (1918-1919), Jung used to see people standing in the streets lonely and hungry and he wanted to give them a little something to eat and a message of encouragement. So he started experimenting with wrapping small messages in a dessert-type egg roll, a small round rather sweet flaky pastry which is rolled up jelly-roll style. He experimented with many different batters and different rolling techniques until he hit on the batter and method used today. Initially, a Presbyterian minister wrote Bible messages for the cookies but around 1922 or '23 Jung began to change the messages to the "fortune" type and at that time he started the Hong Kong Noodle Company (950 South San Pedro St., Los Angeles), now major producer of fortune cookies in the U.S., owned and operated today by Jung's son, Cheng. For the last 22 years, the "fortunes" have all been written by Marie Raine, who has written such epigrams as "If love does not first cross your path, walk a little further," or "Orderliness is the quality you most need."

What makes some greens turn brown when cooked?

Overcooking. The green chlorophyll pigment turns into an olive brown. In addition, the texture becomes soft and mushy and the flavor strong. It is well to remember that when cooking green vegetables, the pot should be uncovered.

What does Rossini mean in cookery?

One of the best-known beef dishes in French cookery, tournedos Rossini were named after Gioacchino Antonio Rossini, the Italian composer, whose operas such as *The Barber of Seville* and *William Tell* have been the backbone of countless opera seasons. The tournedos, browned in butter, are arranged on baked slices of bread and topped with *foie gras*. They are then served with a rich truffle sauce.

What is all-purpose cream?

A light whipping cream with 30% fat but because of the lower fat content (heavy or whipping cream has a milk fat content of at least 36%), it can be whipped but it takes longer and does not become as thick as regular whipping cream.

What's the difference between light, coffee and table cream?

None at all. It's cream with a milk fat content of about 18%.

What is half-and-half?

A mixture of milk and cream that contains between 10% and 12% milk fat.

What is cream in aerosol cans?

A cream packed under pressure in an aerosol container that causes the product to whip when pressed. In addition to cream, it may also contain sugar, flavoring and a stabilizer.

What is pitta?

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By DOROTHY BUTLER

WE DID IT

My husband, Dale, had always dreamed of owning a houseboat. Since he loves the outdoor life, he felt that a houseboat offered the advantages of both land and sea living—deck-side fishing in fresh and salt water, inland hunting when docked or simply as a place to enjoy the Louisiana country air. So, in two years of working only in his spare time, Dale brought his dream to reality by building his houseboat, which we named *The Dolphin Evergreen.*

First, the pontoons were made from a torn-down 47-foot-long boiler stack that he bought from the local paper mill. The stack was hauled to and kept at a friend's welding shop where most of the major work on them was completed.



DALE BUTLER

They sliced the stack in half lengthwise with a cutting torch. Four holes were drilled to hold the four lengths of connecting pipes that made up the width. On each section, quarter-inch steel was welded to the open tops, which provide both the decking and much needed inspection and storage areas. Supporting brackets for the deck-side handrails—which double as uprights for the porch roof—were welded to the pontoon sides. Twin motor mounts were welded to each rear side for the two 10 h.p. outboard motors. Each half was sandblasted, then zinc-primed seven times before being ready for six coats of durable marine paint.

Then, little by little, the driveway of our home was lost under Dale's next project—the house itself. Floor joists were set on heavy angle irons—spaced so they'd just slide onto the four connecting pipes. Dale chose cedar for the frame of the 12 by 36-foot structure because it is lightweight and also tolerates the constantly damp conditions. Since we intended to enjoy *The Dolphin* all year round, he fiber-glass-insulated all the walls and ceilings. Exterior plywood was used for the sidings and roof. Then Dale wired the house so that when *The Dolphin* is docked, we can hook up to electricity. But, thinking ahead, he piped the house for gas heat and light, just in case.

After the house was painted, Dale rented a lowboy and winch truck to haul the pontoons to the site. When they were set afloat in the river, the four connecting pipes were attached. The house was hauled to the site and, for the first time, our plans went awry. Dale's strategy was to back the truck up and then slide the house onto the pontoons, but a very muddy bank helped sink this maneuver. The rear wheels of the lowboy sank deep into the bank, forcing the house to slip into the water. A winch truck and tractor were needed to drag it to dry land again. The next day, Dale decided to beach the pontoons, then lower the house on them. This time—success. Then, with a second tractor and winch truck, the entire *Dolphin* was lifted and set afloat.

At last, finishing began. Dale paneled and painted both bedrooms and kitchen. Bathroom and kitchen utilities were installed, windows and doors put in and the floors covered. Dale built the bedroom set, too.

How do we feel about our luxury home away from home? Dale is as proud of his *Dolphin* as Onassis is of his *Christina.*

Readers are invited to send in their stories for the "We Did It" series. House Beautiful will pay $50 for each article published. Address your letters to: House Beautiful, Room 921, 717 Fifth Ave., New York City 10022. ■


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individuality ...USA

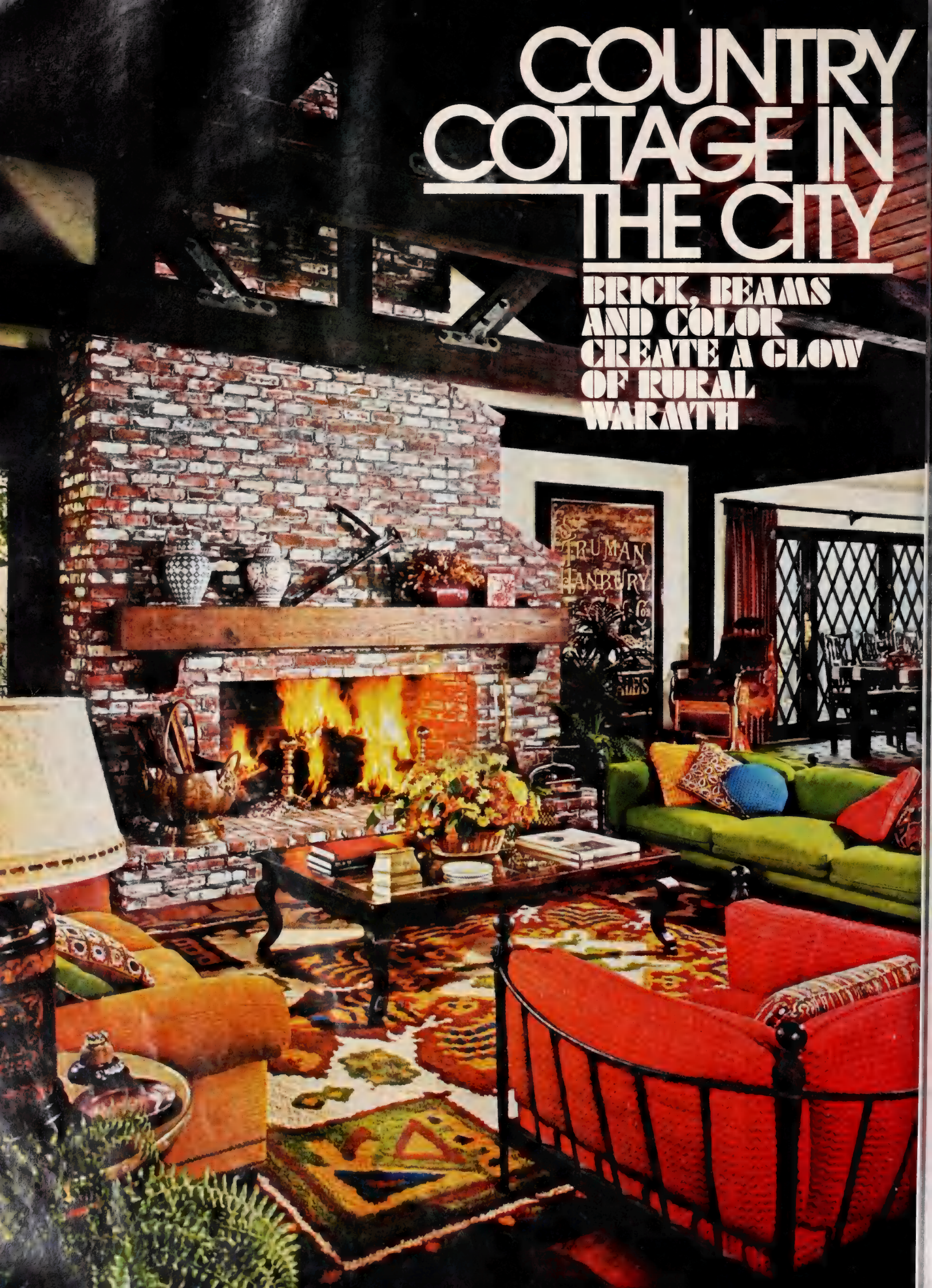
what's your personal definition of splendid shelter... living underneath a canopy of Plexiglas, or beneath the beams of a rescued barn?

Scanning the American scene has been a preoccupation of House Beautiful for some three-quarters of a century. It has been our purpose—and pleasure—to report upon and, at times, to interpret the developments and departures in the world of the home. We have monitored our message for an extremely perceptive audience, people devoted to the broadening and betterment of their personal environments, individuals prompted by a desire for distinction in daily living.

Such desire for distinction has rarely been more pronounced than it is today. The underlying explanations are best left to psychologists; we suggest only that this individual expression is in firm counterpoint to the crowding of standardization. All of which brings us to the matter at hand, the collection of six homes presented on the following pages. Each, we feel, is an example of individuality and of distinction. Together, they illuminate a portion of the kaleidoscope of diverse lifestyles found today. Among them you may find the answer to the question posed at right, or you may not. For such is the essence of individuality —a melding that bears a decidedly personal hallmark. And these are six personal environments.

COUNTRY COTTAGE IN THE CITY

BRICK, BEAMS AND COLOR CREATE A GLOW OF RURAL WARMTH





It is a rare urban dweller who can get away to the country by simply staying home. Beverly Hills bachelor James R. Levitt accomplishes this feat regularly in his remodeled cottage atop a private, commanding acre overlooking the San Fernando Valley. Remodeled is hardly the word for it, since the modest pink stucco house that he started with has been assimilated beyond all recognition. Cottage is scarcely the word either, since with the help of Building Designer Harry Gesner—who, for starters, lowered the living room floor and raised its roof to create a soaring, beamed ceiling—it has assumed the proportions of a country manor. To invest it with the relaxing warmth of the manor manner, Levitt engaged Interior Designer Whitney Stewart Backlar—who likes, as she puts it, "to use color right out of the tube." The ensuing good effects are seen here in the living and dining areas.

GEORGE R. SZANIK





COLORFUL COMFORT & E ECLECTIC INGLING OF FURNITURE KEYNOTE E INTERIOR DESIGN

peaceful scene at left shows ner part of Levitt's exuberant g area. A small, quiet island ined for close conversation, it es Whitney Backlar's eclectic pach to interior design. Each of furniture is purposely un- hed to avoid the set look of a fic style—yet all blend into a nced unity. The assemblage is around an antique English back settee, flanked by an art eau bamboo end table on the and an English campaign on the left. The lamp bases nverted, respectively, from a n wheel hub and a ship's lan- The differences between the ican horn chair in the fore- d and the high-back calfskin are settled by the antique coffee table. All float com- on an Edward Field rug that, s larger counterpart in front fireplace, is based on Ameri- ndian geometric designs.

color and comfortableness e keynote speakers for the area as a whole. "Jim Lev- asn't crazy about my color at first," says Whitney Back- out then, most men aren't. His is comfort, and he sit-tested scrunched around in every and sofa I suggested." The e proportions of the living furniture are as much due to mfort criteria as to the scale ements of the room itself.



Despite its over-all casual, cheerful look and the flamboyance of its Mexican tile countertop—a random mix of eight different designs—the long, Pullman-type kitchen (*top center*) was another space that came under Levitt's pragmatic scrutiny during the design stages. An accomplished gourmet cook who likes to take on 10 to 12 guests, singlehanded, for sit-down suppers, he insisted that the kitchen area function as well as it feels.

The sunny breakfasting area (*above*) and a petite bar (*left*), located just off the living area, were designed with the same attention to workability. The arched window frames of glowing stained glass were salvaged from a church building that was being razed.



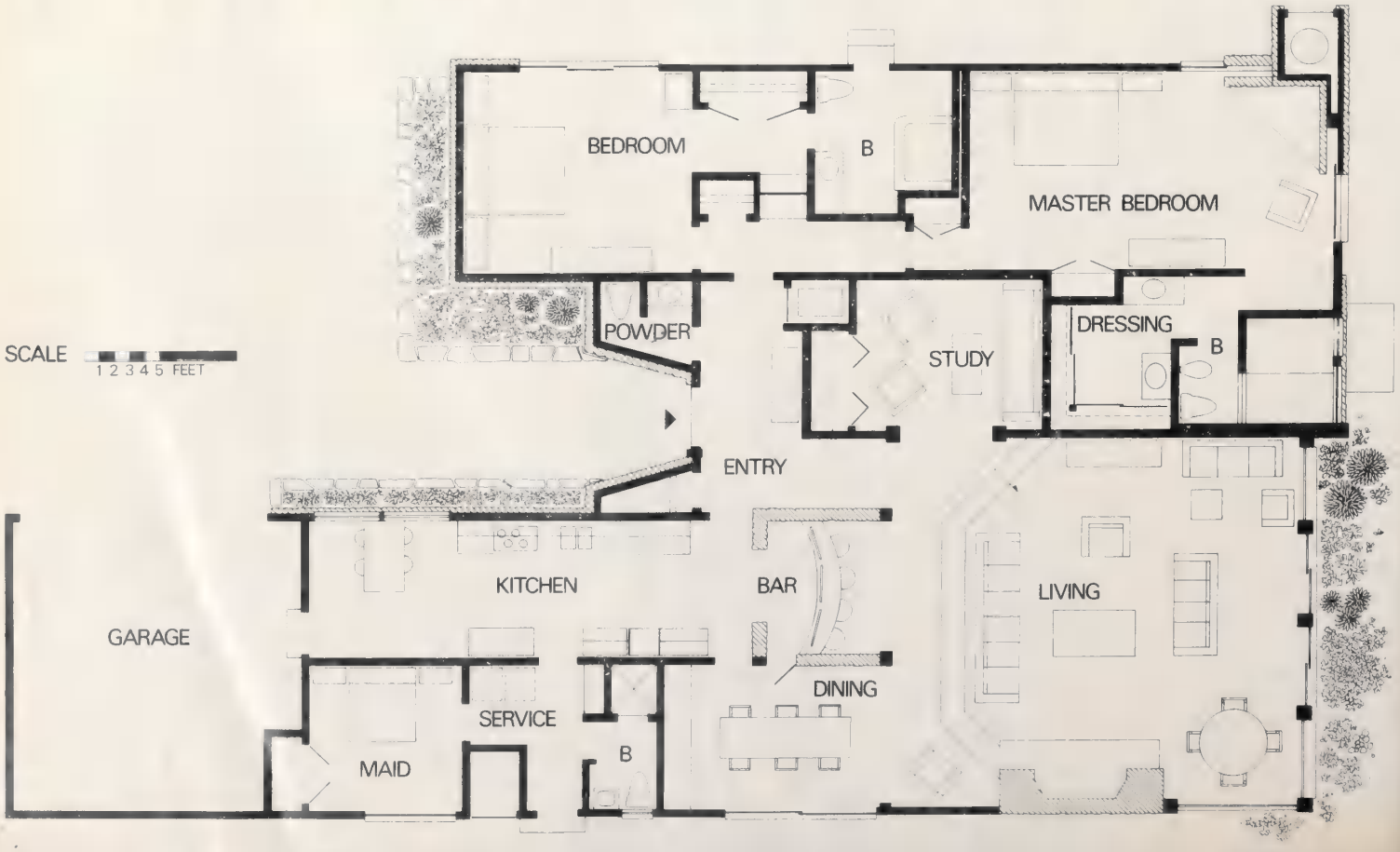
PLAN, MICHAEL DE CHELLIS; FOR DETAILS, SEE PRODUCT INFORMATION

THE DEN IS A QUIET CONTRAST TO THE COLORFUL LIVING AREA

A cavelike den alcove (*left*), adjacent to the living area, was once just another bedroom. Now—although it displays the same casual, eclectic mixing of cultures and periods seen in other parts of the house—its more somber palette provides a restful retreat from the color-struck visual excitement of the living area beyond. A low ceiling heightens the differing moods between these two spaces

The walls are covered with brown felt and divided into panels by narrow strips of Douglas fir molding. The fine mélange of fittings from here and there includes a red-and-gold sign plaque from a 19th-century London business establishment and a floor lamp assembled from parts found in a local junk shop. Equipped with a complete stereo system, the den doubles as a music room.

The remodeling of the Levitt house is an on-going project. A whole wing (*shown at the top of the floor plan, below*), including the master bedroom and guestroom, still awaits the transforming touch of Designers Gesner and Backlar. In spite of its compact layout, the plan has a generous and sensible system of traffic passageways leading to every section of the house.





a vaulted crown of concrete

shelters this one-of-a-kind Texas design







By JAMES DeLONG □ Lacing the landscape like a cluster of chambered sea shells, this domed dwelling of sprayed concrete nestles almost hidden amid the junipers and limestone boulders of its hilltop site in central Texas. Designed by John Covert Watson for his own family, the unique, gracefully arched structure functions in accordance with its appearance—and vice versa. Planned in the shape of a crescent (see floor plan on page 103), its glass-walled outer curve faces north to fan the interior spaces to a view of spectacular natural beauty while blunting the icy fury of "blue northers" that roar down from the prairies.

The smaller inner radius of its southern exposure embraces a sheltered entrance arcade and a quiet, sunny courtyard that makes the outdoors pleasant the year around. On both inner and outer curves of the house, wide expanses of plate glass set back under the cowl-like eave lines create a continuous transparency that brings surrounding rocks and trees into intimate relationship with the furnishings. Plastic skylights set into the roof crowns (right) balance crosslight from the windows to give a sense of underwater clarity to the interior. The outer shell of the house is not comprised of "walls" and "roofs" in the conventional sense, but expresses its sheltering form in the uninterrupted flow of self-supporting structure that characterizes the shapes found in nature. The resulting abstract sculptural quality of the building provides a dramatic foil for the changing light and shadows of time and season and is especially effective when it is seen by the silvery light of the moon

CHARLES COLLUM

a contrast of rough and smooth textures



The vaulted interior volumes of the Watson house faithfully reflect the domed contours of its exterior. Fashioned somewhat like a basket, the house was framed with a network of steel reinforcing bars of varying thicknesses that outline its general shape and give structural rigidity to its system of roof shells. A thick coating of concrete and insulation was sprayed on the outside surfaces to form a weatherproof "skin" and mold the shells into a flowing, integrated complex of the whole.

The inner surfaces of the structure were lightly sprayed to coat the steel webbing, but not enough to hide its richly patterned ornamentation—which can be clearly seen in the spacious, stepped-down living room (above and at right). The roughhewn native stone fireplace and the encrustations of the ceiling canopies contrast harmoniously with the polished presence of black marble terrazzo floors and the low, white-plastered soffits that sweep through the interior spaces overhead. These smooth, curving planes unify the vertical elements of the architecture—and serve as handy decks for displays of interior plantings and such sundries as a red Japanese parasol.

The contrast of rough-and-smooth building materials is echoed by contrasting textures in the furnishings. Steel-and-glass coffee tables by Warren Platner and a pair of hard-edged Wassily chairs by Marcel Breuer enhance a pillowed crescent sofa and a shaggy circular rug of Irish wool. The low-keyed background hues of natural concrete, stone, plaster and terrazzo permit the free use of vibrant colors in accessories, fabrics and art objects.

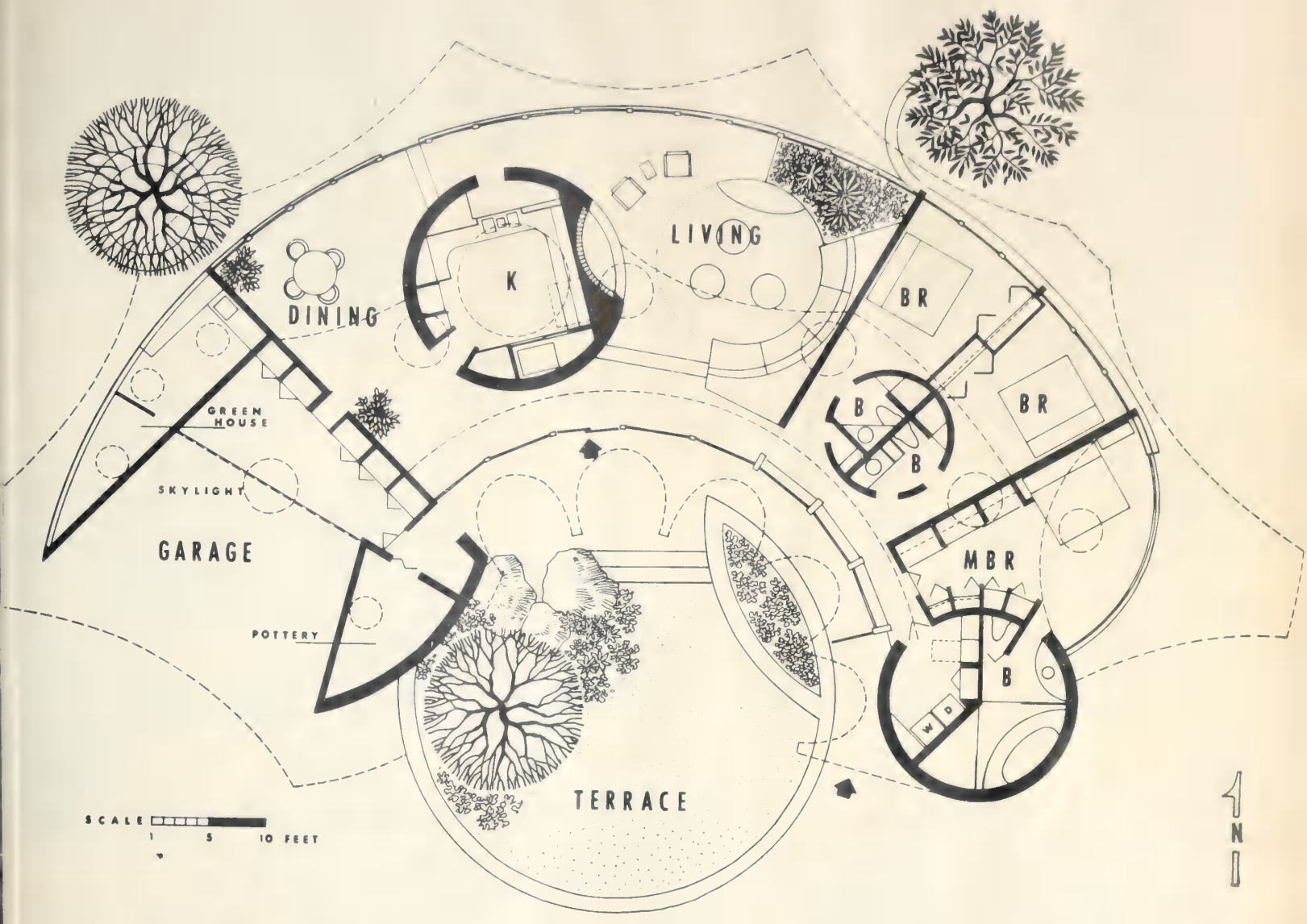
The dining area (inset upper right) is sparsely furnished with a group of Saarinen classics but needs little else to complement its broadly arched vista of the magnificent landscape.











the plan is true to its purpose and creates the shape of a dwelling that reflects its natural sense of shelter

PLAN: MICHAEL DE CHELLIS: FOR DETAILS, SEE PRODUCT INFORMATION

An arabesque of intersecting architectural forms swirls serenely through the sequestered master bedroom (upper far left). As in the other principal living areas of the house, the rugged natural terrain merges visually with the interiors through large sheets of plate glass.

In the master bathroom (near left) a sliding glass door opens onto a high-walled bath-and-shower enclosure that is roofed only by the sky. The shower spurts forth from the rock wall like a tropical waterfall, and a rich profusion of shrubs and flowering plants gives the small space the feel of a miniature rain forest.

As a contrast to the openness of the structure, Ella Watson wanted the circular kitchen (far left) to be a skylit, windowless laboratory where she could concentrate on her culinary inventions without distraction. She compromised for a slight peek of the distant view through a wall-chink over the sink. The flowing curves of the floor plan (above) make a pleasing design in themselves, but they are also logically conceived elements of the Watsons' living requirements and they establish the three-dimensional form of the structure that rises out of these needs. Even such extraneous amenities as a pottery studio and a greenhouse are neatly accommodated within the periphery of the roof system. (The broken lines on the plan drawing indicate the scalloped outline of the roof eaves and the interior decks.)

As in the sea shells that it resembles, the outward appearance of the house is determined by its function as a shelter. The building and its reason-for-being are inseparable, and Watson, who studied with Frank Lloyd Wright, has applied this principle of organic architecture here in the design of his own home.

Because the house is so intimately related to its site, every nuance of nature becomes an integral part of the family's daily life. To them, living here is a never-ceasing source of pleasure—and Watson himself finds it especially exciting during a storm. "The beating of the rain against the roof shell is reminiscent of the sound heard in my grandmother's attic when I used to play there as a child," he says. "It gives you such a marvelous sense of shelter."



from bits & pieces



five barns (cost: $200) are the bones of this home

Editor SUSAN LEWIN □ **"There's no ugly day up here. No matter what the weather, it's always magnificent." Architect Phil George's weekend house in Amenia, N.Y., sits on top of a hill overlooking a valley 1,200 feet below. Unobtrusively nestled into 200 acres of birch forest and meadow, the basic structure is barn: The timbers and beams that form the skeleton of the house come from five razed barns, purchased bit by bit for a total of $200. And George retained the barn quality outside by using cedar shingles and other materials indigenous to the area, no-fuss landscaping and a simple shape (*two views above*). "I wanted it to fit in with the landscape, and it does."**

Inside, except for paintings, sculpture and a minimum of furniture, "wood, plaster, old beams and space are what I see." The living room's 250-year-old pine floorboards were salvaged from a nearby Federal-era house. The raftered ceiling soars 23 feet high; four glossy doors hide storage closets beneath a sleeping loft.

MARIS/SEMEL









the whole: a flow of space alive with personal prizes

"It's a bachelor's house, and since I had no client to satisfy but me, I could indulge my idiosyncrasies. There was no concern with compromise." The vast space is revealed in a bird's-eye view of the living room from the loft balcony (*left*). Glass doors open to a deck and small horizontal windows are placed at the sleeping loft level "so that when I stand up in my bedroom, I can see the whole horizon." Over the cantilevered pine shelf (*inset, top left*), some of Phil George's very personal art collection: a Franz Kline drawing, a Steve Pace painting, a Robert Rauschenberg painting, an Oaxacan Virgin and a Buddha from Thailand. "I lived in Europe for eight years, Bangkok for three and Vietnam for a year—each piece is from places I've been or artists I've known."

The sleeping loft (*above and right*) is 20 by 20 feet with a "little balcony for waking and stretching." The loft is exposed to all the rafters, but to give it a degree of intimacy, George decorated it in soft, tactile textures. One window looks out on three fox trails that converge in back. ("I've been awakened many mornings by the sound of hunters' horns.") The black tile shelf in back of the bed holds personal mementos and photographs. A six-foot-high wall (*above*) shields a dressing area with sink, but the master—and only—bathroom is downstairs. "When I shower, I like to step outside and dry off in the woods. Unlike most people, I don't mind going downstairs."

Even in the bathroom (*below right*) George maintains the rustic barn effect. Coarse plaster walls set off the black tile flooring and countertop; bare-globe lights hang from porch-decking ceiling. And here, too, he indulges his penchant for personal mementos. An Early American carved wood chest sits beneath a Joe Frazier-Muhammad Ali fight poster—a reminder of an evening spent with friends. And there is a future for a sauna in the birch grove outside.



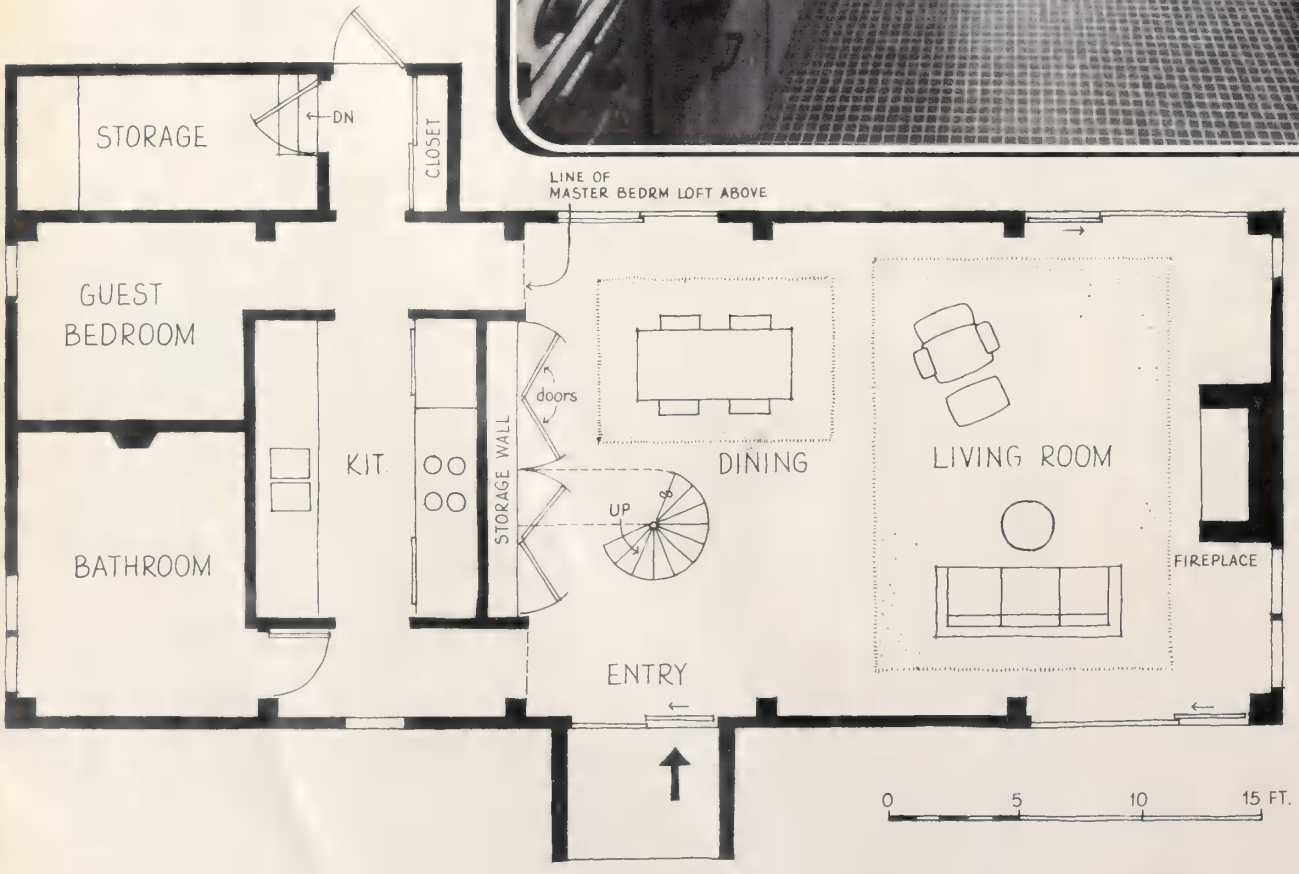
for *visiting* cooks, an all-*new* kitchen is *ever* ready

"I'm no cook," Phil George says. "I grill a steak and make a great salad, and that's about it. But I wanted the kitchen well-equipped for guests who do cook." And there is, for the visiting cooks, high-gear apparatus: dishwasher, oven and warming oven, a cooktop with a built-in griddle, double sinks, garbage disposal and a built-in blender. Simplicity again: "No chrome edges, no flutings." And, consistently, he mixes the space and simplicity here with items he personally responds to: a ceramic dish from Saigon and Mexican folk art.

He is pleased with the results in his no-compromise bachelor retreat. "The space is open and free because that's what I want when I'm here. I think the house reflects this attitude. There's enormous space and little privacy. I didn't want a lot of rooms, and although I have a guestroom (see *plan below*) and can accommodate three extra people, I prefer to put them up at a local inn, pick them up in the morning and take them back at night. I'm not running a hotel." A partner in the firm Harper and George, he doubts he would ever design a house for himself again. "I'm an extremely difficult client."

PLAN, NATALIE F. SIEGEL. FOR DETAILS, SEE PRODUCT INFORMATION







STEP INSIDE THIS HOUSE...

& DISCOVER AN EXCITING FAMILY ENVIRONMENT THAT BELIES ITS GENTLE FACADE

Typical of the gracious stone-walled and slate-roofed Georgian Colonial houses built half a century ago, the home of Mr. and Mrs. Herbert Ruben is seemingly like many of its neighbors in an eastern university town. Not so once inside. Behind its traditional doors, this fine American classic quickly sheds its ties with the past. The Ken Walker Design Group has erased almost all vestiges of the 1920s from the interior and streamlined it for the 1970s, from curving dividers and super-graphic walls to microwave oven. And in so doing, the designers have dramatically enhanced the very feature the Rubens bought the house for in the first place—its spaciousness that allows an abundance of room for the varied activities of a family with four children.

MARIS SEMEL





IN LIVING AREAS: A VARIED MIX

No two rooms in the Rubens' large house are alike, yet there is an exciting flow and drama when moving from one room to another. From the entrance hall (*top left*), which still has the original paneling and fanlight over the door, one moves to the serenity of the living room (*below*), all soft and white. Architect Walker designed their all-white multitextured Acrilan rug to express the feeling of the Futurism art style seen in the Rubens' collection of paintings and sculpture in this room. Glass-sided chairs and a sofa with chrome legs were mandatory to let the important rug be seen.

Across the hall, the festive dining room (*right*) "really takes off," says Mrs. Ruben, who enjoys giving dinner parties in its glittering surround of gold and silver, deep, vibrant carpet and sparkling Baccarat chandelier.

The study (*middle left*) is an intimate, comfortable room. Its rich leathers and warm brown tones set up an aura of ease; the geometrics of wallpapers and carpets keep it from ever being dulling.

s spacious as the house was, it still d not satisfy the Rubens' needs. Thus family room (*lower right*) was built as link between house and garage. This a three-sided room with storage for verything from cookbooks to toys. Pic- ured, it is ready for dining, but on a oment's notice it can be transformed to a puppet theater, garden center or ame room. The curve on the rug, the all enclosing the dining area and the ound table are all hints of the curving aster suite shown on the next page.









The surprises of this house come into full flower on the upper floors. Recall the exterior (*above*)? Now see what has become of the former attic on the third level. It's been transformed into a master bedroom suite (*right*), considered by many to be the most beautiful part of the house. A flowing all-white space that curves around to form dressing area, sitting room-study and, of course, bedroom and bath, it includes such luxuries as a fireplace and a refrigerator. "It makes us feel as if we are living in the clouds," says Mrs. Ruben, a feeling heightened by a blue velvet bedspread, touches of yellow and a treetop view.

Downstairs on the second floor, the four children have their own rooms—and each was encouraged to participate in planning the space. "Because we are involved with graphics, we found a graphic solution for each child's room," says Architect Walker, who gave nine-year-old Lisa the ultimate in flexible window treatments—a sliding panel system that can form a multitude of different designs (*below*). For Carla, 10, who wanted a traditional canopy bed, Walker had a better idea, and one that is much easier to maintain; he had a "canopy" painted right on the wall and ceiling (*below right*). And for bubbly six-year-old Erica he devised a mirrored "stage set" bedroom (*far right below*) that suits her little-girl posing now and will still suit her when she's a teenager.















AND FOR
EACH,
A PRIVATE,
PERSONAL
PLACE TO
ESCAPE
THE WORLD

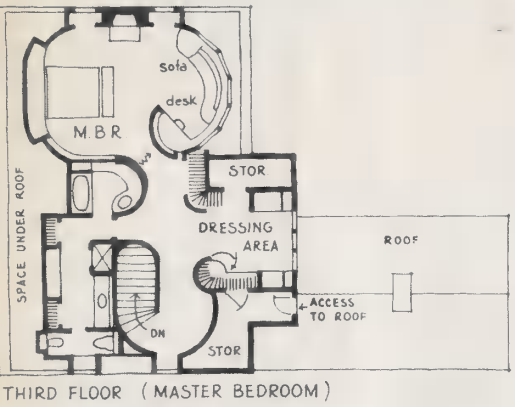


A YEAR OF PLANNING FOR A KITCHEN... BLACK PAINT FOR A POOL

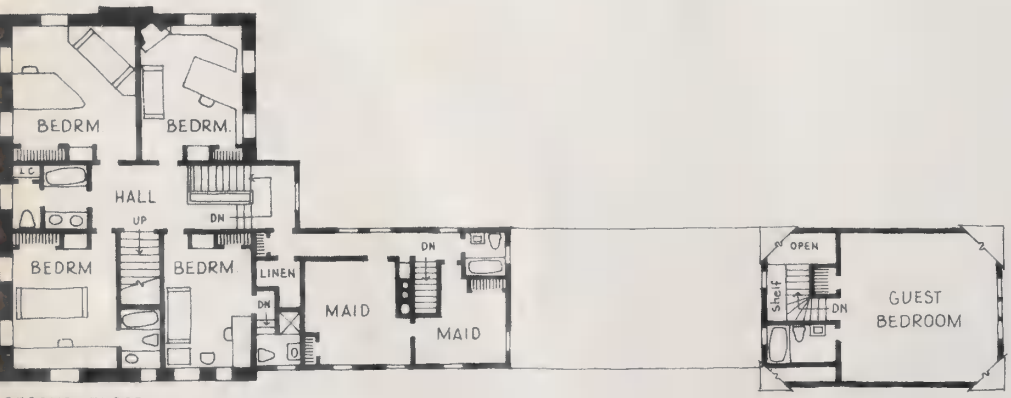
People are the most important ingredient in the Ruben house. Summer or winter, the Rubens are bound to be planning or giving a dinner party, luncheon, cocktail party, tea, swim party or, more recently, an evening of modern dance. "We thoroughly enjoy entertaining; it is a way of life with us," says Mrs. Ruben, who carefully planned her kitchen (*left*) for cooking for everything from large formal parties to impromptu gatherings. "I am extemely interested in cooking and spent over a year working on this kitchen. For me, a kitchen must be super-organized; everything must have its place, I hate clutter." A dramatic setting of dark wood and hand-painted tiles, it was divided into four areas: food preparation, cooking, clean-up and storage. Light fixtures are thoughtfully spaced and there is plenty of extra counter-space—plus such modern kitchen helpers as a microwave oven and a food warmer. And for last-minute parties, sausages hang from a steel rack that is attached to the central island.

Much of the Rubens' summer life is spent outdoors, in a shady hammock or at the pool (*below right*). "But we didn't want one of those large Hollywood-type pools with turquoise water," says Ken Walker. "So we tried to make the pool seem at one with the landscape by painting it black to reflect the surrounding greenery and by using natural stone fences instead of metal gates and allowing the grass to grow up close to the pool." For a family so oriented to the outdoors, winter can be a difficult time. "Fortunately, our garden room lets us have the tropics all winter long," says Mrs. Ruben of the peaceful green-and-white latticed room at top right. And though the house is quite large (see *plan at left*), planning its new look was very much "a fun experience," she adds. "Ken Walker gently steered and educated us, yet gave us room for our own ideas."

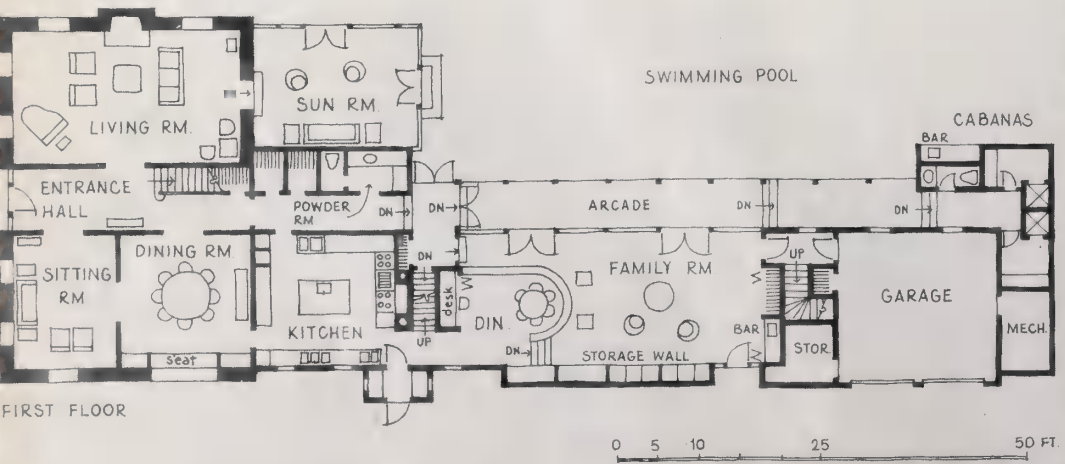
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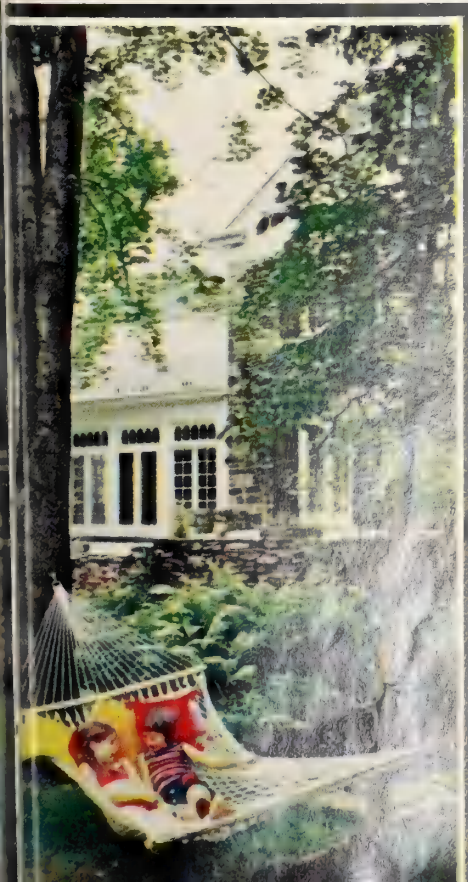
SECOND FLOOR



FIRST FLOOR

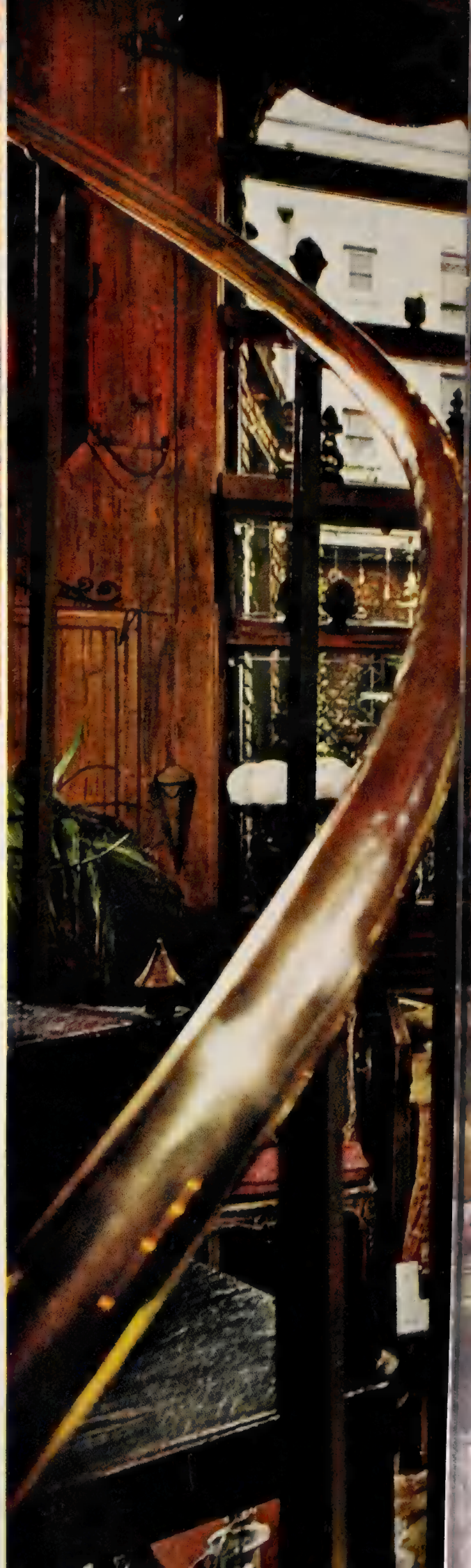
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ONE MAN'S TREASURES AND TRIVIA

CREATE A MAGIC PERSONAL WORLD——

Editors JACK MACURDY, SUE NIRENBERG □ **He is the engaging host on a children's TV show—and the collection of treasures and trivia he lives with combines all the charm of childlike make-believe with the sophisticated look of a Cecil Beaton stage set. Gene London's 1836 three-story brownstone in Manhattan houses a magically madcap—and theatrical—product. The collection, a word he thinks too lofty for what he unashamedly calls "clutter" and "distractions," is pure stagecraft—reworked pieces from flea markets, junk shops and demolished houses. In the beamed 20-foot-high living room seen here, the imposing chandelier, for instance, is London's concoction of lumberyard turnings and metal tubing. (Total cost: $35.) The sofa pillows, once 1940s fur coats, found in a flea market, were cut and sewed "by a little woman I know" for $2 each. "My head can see a glamorous product, although it's not a work of art." Glamorous *and* appealing is the chandelier over his dining table (*inset top right*), a canapé holder removed from its stand, electrified and hung with crystal instead of olives.**

MARIS/SEMEL







Although London's kitchen/dining area (*above*) is fully equipped with such delightful anomalies as a glittering chandelier, plastic daffodils, a small formal dining table and a microwave oven, his enthusiasms do not include cooking. "I have friends who are fabulous cooks. I'll wash the dishes in tribute to *their* performance." His dislike of cooking, he thinks, is a matter of discipline. "There are cooks who play and marvelous dinners turn out, but they have to put in years of apprenticeship and acquire formulas to do it. I have no discipline. My formula *is* play."

Playfulness, sans discipline, invades his bedroom (*right*). While the living room and kitchen shout with glitter and fur, the bedroom purrs with moody lighting and dark shutters. The elaborate frame over the original marble fireplace is from a demolished church, obtained at a secondhand store. "I fitted an inexpensive mirror inside the frame; then I glued frame and mirror to a piece of plywood. The best thing modern times has brought us is glue!" More trivia and treasure: A $15 tapestry and a $9,000 brass-and-steel desk, a junkshop wood chest and, in a niche over the bed (*inset, above right*), an ornately carved piece of wood that is part of a demolished carrousel. In London's bathroom (*insets, below right*), a Madonna and Child in stone relief watch over the shaving ordinaries. Incense burners hang from the ceiling and a small antique brass easel serves as—why not?—a toothbrush holder. Ah, but the creature comforts are not ignored in this magic world. On built-in shelves, a hot plate and coffee percolator pique London's early morning languor, and a telephone "tells me more than anything else that I'm a star."

Much of his "clutter" is from the Bargain Box, a thrift shop in New York City. He explains his need of acquisition. "It's an addiction. I'm very Victorian. The Victorians filled their houses with (*Continued on page 162*)

AN ARTISTIC EYE & PLAYFUL SPIRIT

FOR DETAILS, SEE PRODUCT INFORMATION







By SUSAN LEWIN □ **Your first sensation is that time has stopped and you've wandered into the locale of a science fiction film. A moment ago you were driving through a typical 19th-century American town filled with clapboard buildings and friendly antique shops. Then out into the rolling green country again. New York City is 61 miles away, yet it couldn't be more remote. The road turns, and suddenly in the distance sits a glistening white . . . spaceship? No, it must be a secret space center or perhaps a temple for an exotic religious sect.**

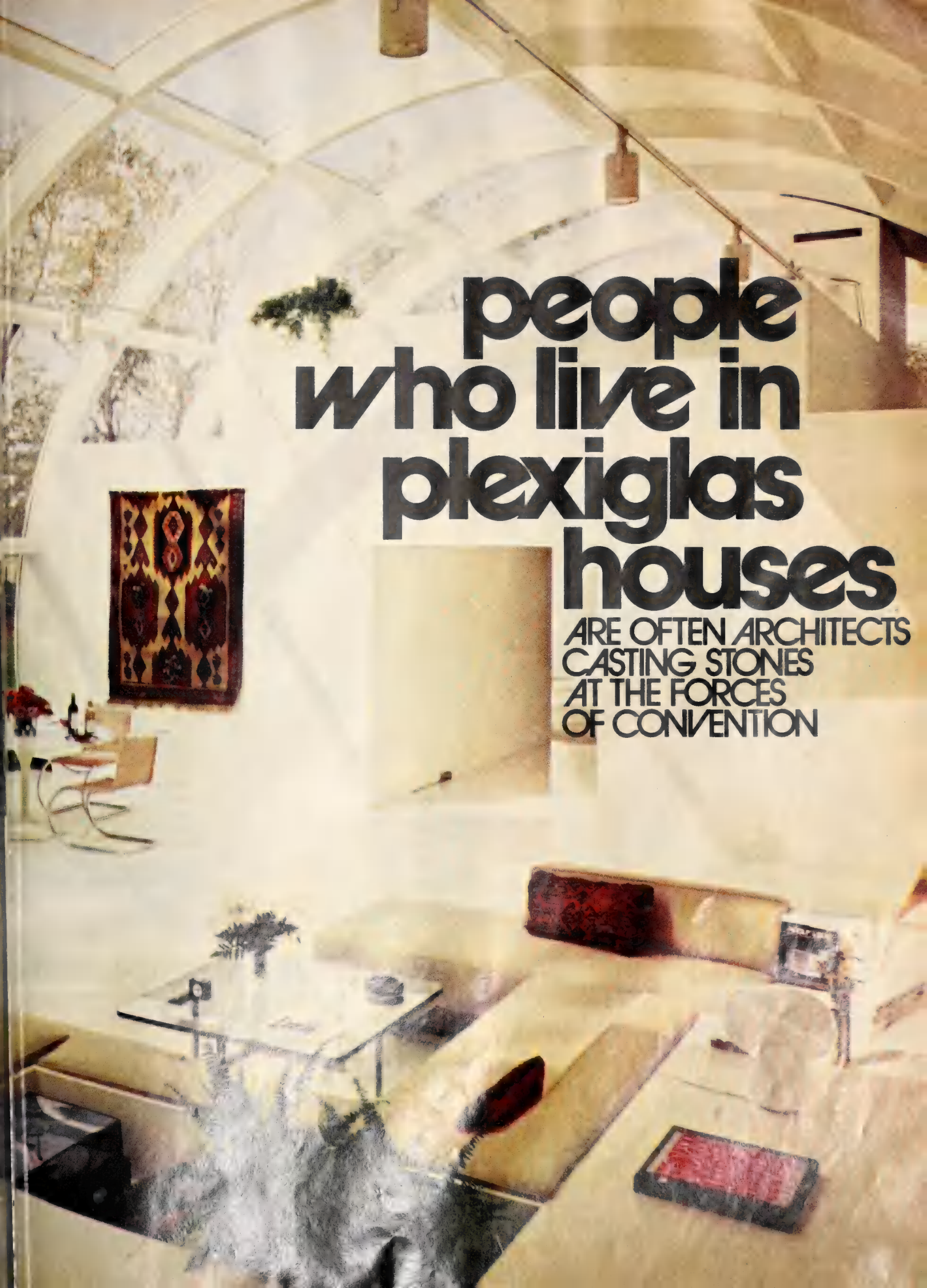
This is how most people react when they first view the new house of Tony and Anne Kassel Woolner in North Salem, N.Y. And the Woolners, both architectural designers, are delighted. "It's fantastic that people respond so strongly to the house . . . it really opens up all kinds of possibilities for them about what a house can be. Even if they don't want a house like ours, when they see it, they have to stop and think about it."

The soaring, open living-dining space the Woolners have created (*right and below*) gives a joyous and liberating feeling inside as well as out, letting nature itself serve as the backdrop. Three years in the designing and building stage, the all-white painted wood-and-Plexiglas house, says Anne, "helps people to see architecture the way we do—as a creative free art form, tempered, of course, by enormous discipline." Yet, the Woolners readily admit that they were lucky to be able to build their house. "For an architect, this is the freest project of all—a rare opportunity to push one's ideas to the limit."

MARIS/SEMEL







people who live in plexiglas houses

ARE OFTEN ARCHITECTS CASTING STONES AT THE FORCES OF CONVENTION



AS NIGHT FALLS, DARKNESS AND LIGHT JOIN TO GENERATE AN ADDITIONAL DRAMA











Living in an all-white, 70-foot-long Plexiglas cylinder has been a fascinating experience for the Woolners. "From the day we moved in, we had the joy of discovering life inside something we had created. Because the building is so open, we began to understand the sun and its movements. The ever-changing shadows and play of light never cease to amaze and delight us." In the morning the sun gently filters through the trees into their bedroom (*next page*), and each night at dinner they watch it set over the nearby lake. At night they especially enjoy seeing the house lit by moonlight (*left*) and then walking outside to see it glow in the dark (*above*). "The subtle variations of raindrops intrigue us and when it snows, we feel enclosed under a warm blanket of snow."

Because of the intense awareness of nature the house allows them, the Woolners feel that living in it is a spiritual experience. "In short, we have created a living experience greater than we had anticipated. We have created a building that almost has a soul."

To heighten these feelings even further, white was chosen as the color, or noncolor, of the house and there is thoughtful interior use of leafy greenery. The Woolners are enchanted by the way white acts as a camouflage for other colors. "Because white accepts and reflects other colors, we have a pinkish blue house at sunset, a golden orange one at dawn and a moody gray one on sunless days," they say. And throughout, they've used "neutral" furniture, like the modular seating system in the living room and the Bauhaus classic designs in the dining area and the studio balcony (*below*), to prevent any break in the feeling of continuity in the living space.

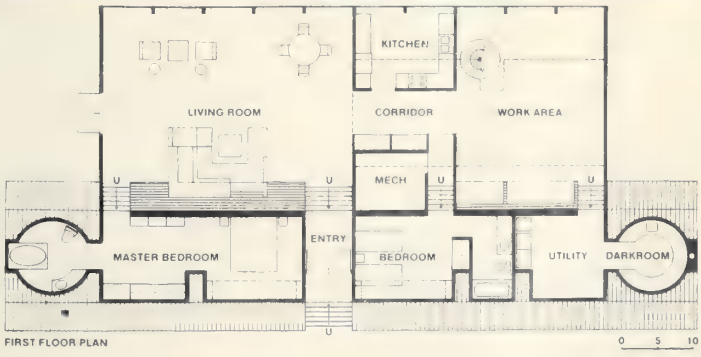




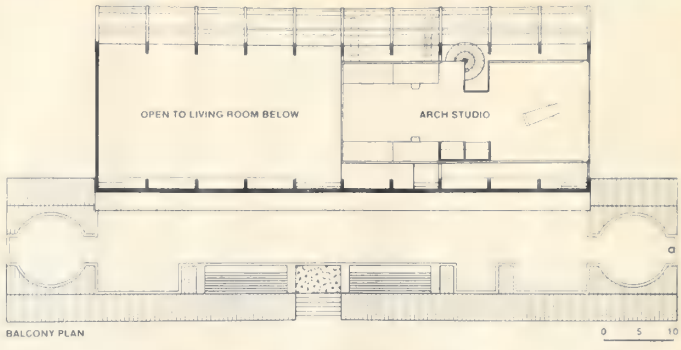
A REFUSAL TO COMPROMISE CONQUERED THE 'IMPOSSIBLE'



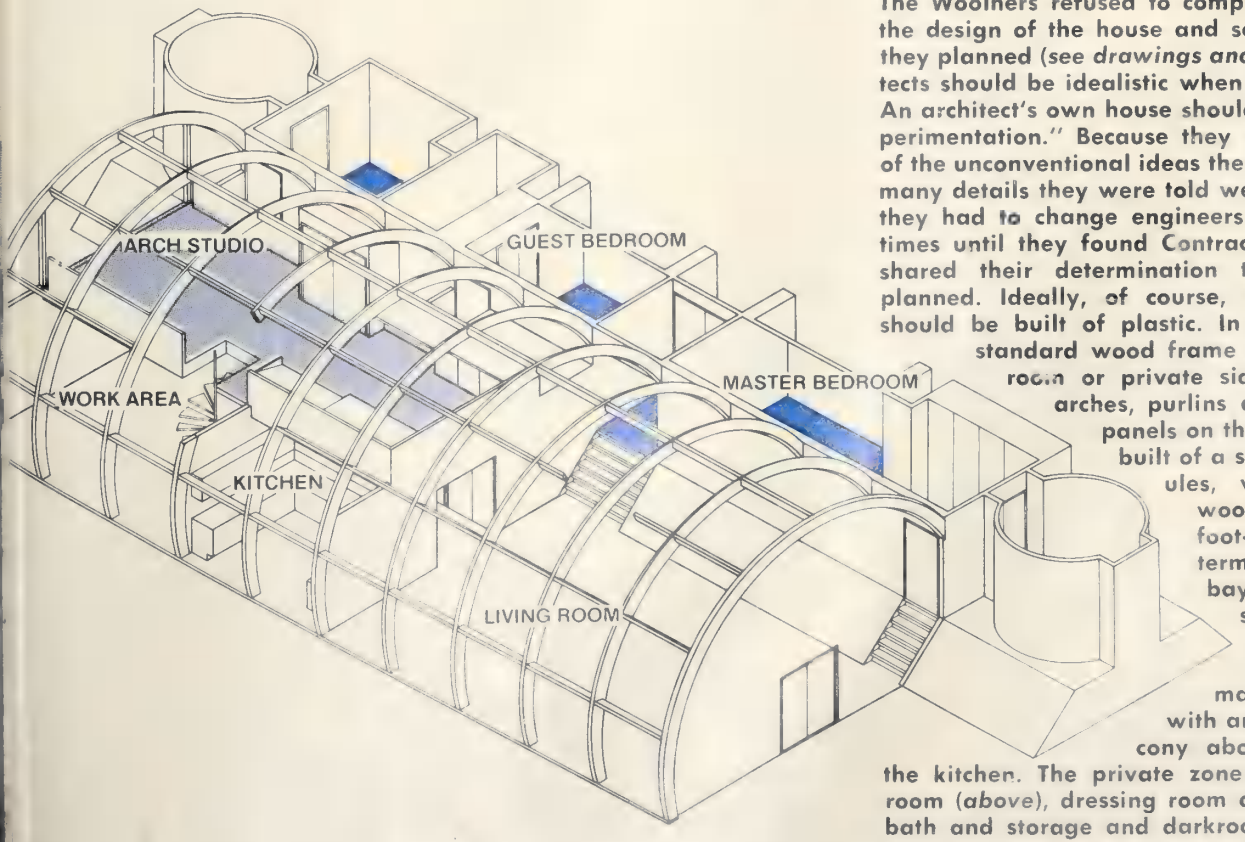




FIRST FLOOR PLAN



BALCONY PLAN



The Woolners refused to compromise on any aspect of the design of the house and so it was built exactly as they planned (*see drawings and plans*). To them, "Architects should be idealistic when building for themselves. An architect's own house should be a laboratory for experimentation." Because they held stubbornly to some of the unconventional ideas they had, the house contains many details they were told were "impossible"—though they had to change engineers and contractors several times until they found Contractor August Nelson, who shared their determination to build the house as planned. Ideally, of course, they thought the house should be built of plastic. In reality, it was built of standard wood frame construction on the bedroom or private side and laminated wood arches, purlins and decking with plastic panels on the open side. The house is built of a system of seven-foot modules, with each grouping of wooden arches and seven-foot-wide plastic panels termed a bay. Five of these bays made up the living space, the next two are over the streamlined kitchen (*left*), and the remainder cover a work area with an architectural studio-balcony above this work area and the kitchen. The private zone consists of master bedroom (*above*), dressing room and bath, guestroom and bath and storage and darkroom. Each space is articulated by a notch on the windowless white façade (*above*) —dramatically contrasting with the openness of the rear.

FOR DETAILS, SEE PRODUCT INFORMATION







BILL HELMS

Editors JACK MACURDY
PHYLLIS BARTLETT

Set an all-American table. Choose your mood from formal to country-kitchen or any theme between. Or mix moods as you wish for your own personal Americana look. At right, a glittering build-up for a formal dinner. Mirrored place mats reflect a pink-and-white put-together of platinum-rimmed white dinner plates in Lenox's "Rapture" pattern, pink glass plates and dyed-to-match damask napkins. Red wine glasses set off Fostoria's "Sheraton" crystal water goblets. Sterling dinner knives and forks in "Repoussé" pattern mix well with soup spoons, dessert forks and knives in "Old Maryland Plain" —both by Samuel Kirk & Son. And in the center, tall pink tapers rise graciously from slender crystal pedestal candlesticks by Fostoria, surrounding a centerpiece of pink Rubrum lilies. What else complements an American table-setting? (*Counterclockwise from upper right inset*): a contemporary handcrafted Navajo Indian silver serving spoon and fork; canisters in "Moon and Stars" pattern, reproductions of 19th-century pressed glass; doughnut decanter and orange juicer handcrafted by the Gentle Earth Potters, spice jars and salt/pepper set by Jeanne Drevas for coffee, reproducing some of the finest work of early America, a John Coney coffee pot, a covered jug, Paul Revere bowl, tray and "Colonial Theme" teaspoons, all from Lunt Silversmiths, set off by coffee cups saucers and dessert plates in the airy, ageless "Blue Tree" pattern by Lenox China and the delightful froth of scalloped white organdy napkins two silverplate beakers in acanthus leaf design are modern copies of American originals dated 1690; reproductions of oblong serving dish and round pie plate in 18th-century slipware motifs and brown sponge ware bowls, modeled after 19th century Pennsylvania ware; Lunt's silver milk pitcher with black handle an American Georgian reproduction and International Silver's silverplate reproduction of a Paul Revere covered flagon and tankard and, used here to present flowers and fruit, a white ironstone pitcher and basin

STYLED WITH SPIRIT











Rooms are fewer in today's homes but entertaining space can be found almost anywhere. At right, Beylerian's white plastic modular shelf unit has been cleared of most of its everyday occupants to turn this greenery-lined study into a buffet setting where the accent is on American crafts. Orange and yellow knives and forks and checked gingham napkins contrast with dark stoneware plates, mugs, casserole and nut dish. Touches of wood are scattered here and there in the salad bowls, Indian cigar box, baskets for bread and oranges. It is all so inviting, there is never a hint of making do—and it would seem only natural for you and your friends to curl up by the fire and have your supper right here. Other sociable buffet additions (*counterclockwise from top center*): glass pitcher and cocktail glasses; an assortment of stainless steel and silver spoons, authentic or inspired by Early American patterns, displayed here to show the wide selection available; Reed & Barton's authentically styled pewter porringers; Blenko's glass spice jars with cork stoppers; an assortment of American candlesticks; pewter-covered casserole, reproduction of one in the Henry Ford Museum, and Gorham's "General Rochambeau" dressing spoon, an American reproduction; antique Indian basket holding a clutch of contemporary-pattern napkins; a brass pot filled with an arrangement of handmade cornhusk flowers.









IT'S AS AMERICA AS APPLE PIE—THE BUFFET THAT GO ANYWHE YOU WIS









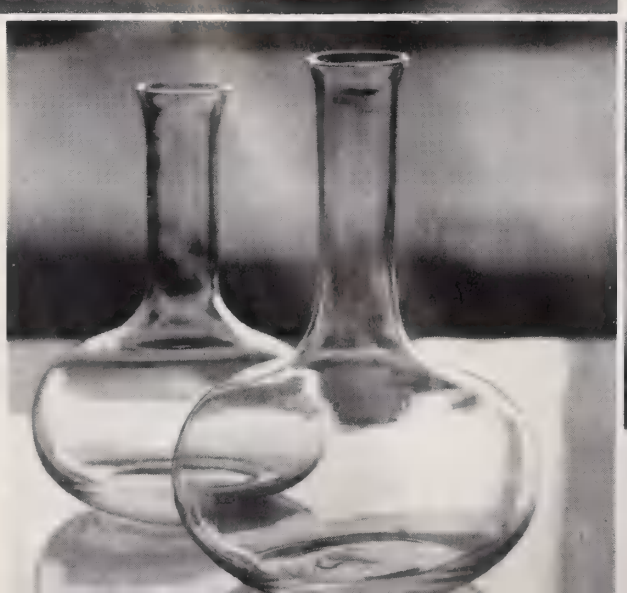


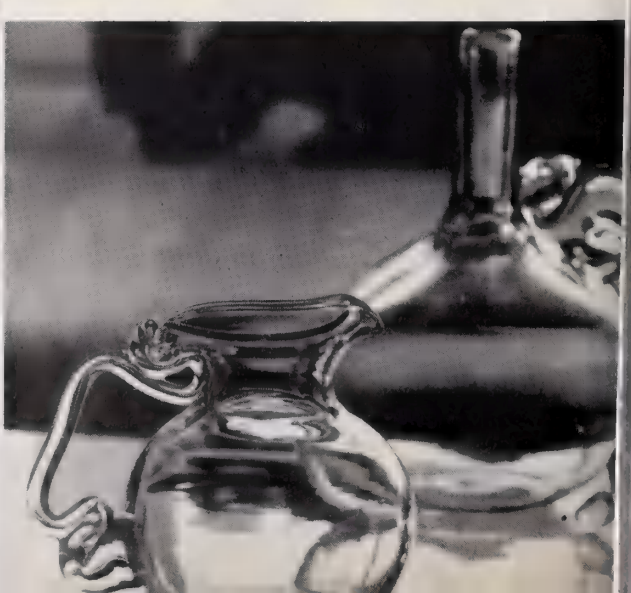


IN A GENTLE MOOD, DESIGNS BORN WHEN OUR LAND WAS NEW

Rural and restful—with the warmth of a country dining room, the spirit so movingly expressed by Robert Frost and Grandma Moses. The setting at right draws together the leafy hues of green, brown and yellow: green spongeware dinner plates and water pitcher from Stangl Pottery (echoed in the cotton napkins), "Old Williamsburg" nut-brown goblets by Imperial Glass, canary-yellow dolphin candlesticks, reproductions of mid-19th-century Sandwich glass. Metal gleams in the pewte look of porringers, bread tray, wine coaster and tureen (used here for flowers), all of Armetale, and in Northland's "Queen Anne" stainless flatware. Little extras (*counterclockwise from top right*): oven-to-table dishes in Gourmetware; white ironstone tureen, tray, ladle, in Red Cliff's "Bedford" pattern; fish-shaped stoneware dishes, larger in cobalt blue, smaller in brown; Wedgwood black-and-white dinnerware depicting historic Philadelphia buildings, Sheffield silverplate flatware in "Valley Forge" pattern, made by James Lodge, and a black tray with federal eagle, all designed for John Wanamaker, to commemorate Philadelphia's observance of the U.S. bicentennial celebration; carafes from Seneca's "Gourmet" collection; glass pitcher and decanter; American flasks in three heirloom patterns from Wheaton-Nuline; Viking's "Diamond Thumbprint" goblets and tumblers, authentic reproductions of Sandwich glass.

FOR DETAILS, SEE PRODUCT INFORMATION









Editor LESTER GRUNDY □ **The texture of beautiful woods and the graceful lines of craftsman-worked furniture are a distinctive American heritage. On these four pages is an inspired group of American classics by Baker Furniture. These faithfully detailed, hand-rubbed and finished reproductions bring out our handsome past for you to translate into today's lifestyle. At right is an authoritatively American living room, easygoing and comfortable. Lighting is subdued: subtle lamplight and candles glowing against the pine chimney breast. The furniture is a potpourri of American woods: a walnut tea table true in every way to its Newport Queen Anne ancestor; a small yew commode, typical of those brought here by the colonists, and cherry wing chairs updated in boldly colored hand-patched chintzes. A country rug from Greece and Early American portraits complete this provocative picture. In its simplicity and elegance, the dining room (*left*) is the essence of gracious living. Around the classic double pedestal table are a small-scale wing host chair and green-and white upholstered chairs with drapery-motif backs. The sideboard is characteristic of the Hepplewhite style. The hallway (*below left*) is a triumph of polished woods with its walnut Windsor chairs and Chippendale-inspired pine cupboard. In the country vignette below, high curved backs create shell of comfort on chairs that capture the simplicity of Shaker styling. Their companion, a tiger maple chest of the Queen Anne mode**

FOR TODAY: CLASSICS DRAWN FROM A FINE HERITAGE



PHOTOGRAPHS, GRAFF/GARCIA; FOR DETAILS, SEE PRODUCT INFORMATION

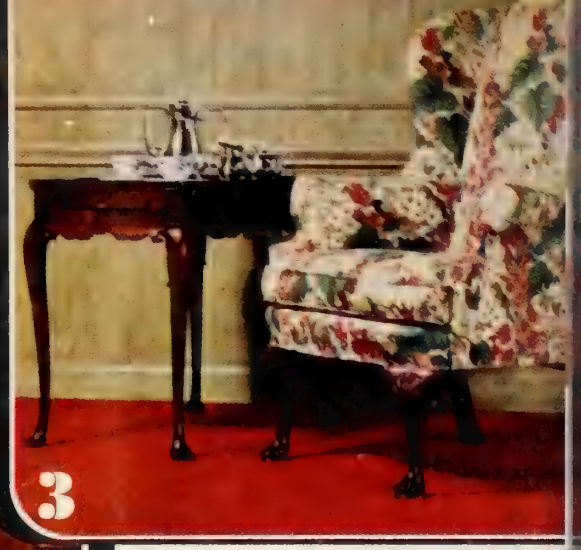




The American feeling in traditional furnishings has much to do with the expert use of wood, as Baker's reproductions here show. In a dining room (*left*) are a mahogany drop-leaf table, cherry chairs and a tiger maple bookcase with American Gothic doors, its patterned ironstone evoking the days when New England sea captains brought home just such patterns to display in just such cabinets. Today's look enters in a tidy checked cotton screen, striped chair seats and a ceramic vegetable centerpiece. In a young and vervy bedroom (*above and right*), sharp colors stand out amid woods silhouetted against pure white walls. A bright bed fabric is a contemporary mate to a mahogany four-poster, sparked up with an Early American throw and patchwork pillows, a spider gateleg table, a Sheraton-type washstand, Chippendale chest of drawers and American Sheraton chairs with popular bamboo turnings. Against one wall (*below right*) is a Queen Anne highboy, flanked by a pair of the glossy black Sheraton chairs.

GRAFF/GARCIA





A VERY AMERICAN PAST UNFOLDS, LOOKING MORE GRACEFUL THAN EVER IN THE SETTINGS OF TODAY



Editor KATHLEEN MAHONEY □ The furnishings of America's past had a particular flair—a functionalism that was the natural design expression of a land where practicality could mean survival, a uniqueness resulting from Yankee ingenuity in adapting revered Old World styling to New World materials. On these four pages, carefully detailed reproductions remind us of that heritage in 23 very American vignettes. **1.** Maple sea chest is slightly flared toward the base, a design device used to help the 19th-century originals remain upright on troubled waters. In antique red finish with metal corner plates and handles, it's fitted with removable record dividers and sliding tray for today's landlubbers. By Pennsylvania House. The background, a blue-and-white Deborah Logan-design Brunschwig & Fils wallpaper. **2.** For an all-wood dining room where light glows warm against shiny surfaces, this cherry trestle table seems most appropriate. With it, typical Early American ladderback chairs. All, Harden Furniture. **3.** A mahogany Queen Anne-style wing chair upholstered in a floral cotton chintz, from the James River Collection, Hickory Chair Co. Its easy mates in a corner near the fire, Henkle-Harris' Queen Anne table with pull-out pine candle trays, an elegant Gorham silver tea service and Royal Doulton cups. **4.** Inspired by Duncan Phyfe, mahogany side chairs flank a Pembroke extension table. All by Henkle-Harris. On the table are faithfully reproduced brass candlestick holders from the Williamsburg Craft House. Playful flowers create an American background in Brunschwig & Fils' "Zinnia Toile." **5.** Bow-backed rocking chair with comfortable scooped saddle seat is the ideal workplace for all seamstresses past and present. By Nichols & Stone Co. Behind it, a miniature overland stage made by John Smith Sr., who, in his youth, made the real thing. At Appalachian Spring. The flooring, "Terrace Brick" Shinyl Vinyl by Congoleum. **6.** A dry sink, given new purpose for today's homes—in spruce blue-antiqued pine and designed to hold a stereo. By Ethan Allen. The vinyl wallcovering is "Rambouillet," in blue on off-white, by Louis Bowen Inc. **7** This block-front chest is a reproduction of an original made around 1760 by John Townsend of Newport. Its alternating concave and convex hand-carved shells have fluting and crosshatching in the centers. By Kittinger Co. **8.** Poudre (dressing table) in cherry was New England adaptation of Queen Anne styling. This one includes a lift-up lid and mirror and is accompanied by a Queen Anne side chair. Both, from the Collector's Cherry Collection by Thomasville. **9.** Country corner cupboard in Deerfield pine is a Knob Creek adaptation of an 18th-century antique. Inside two shelves grooved for plates, and a cache of Wedgwood china.



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10. Reviving the comforting spirit of the country kitchen: Temple-Stuart's ladderback side chair with fiber seat, resting on a nylon carpet by Congoleum with the casual Early American patched look. Right at home here, handmade cradle and Penny Pocket rag dolls at Appalachiana Inc. **11.** Graceful cabriole legs characterize this smooth mahogany two-drawer console table from the Westover Collection by Thomasville. **12.** On the front of this teal blue painted chest is a stylized stenciled design that is so happily old-fashioned. Christina, by Lane Co. Cotton wall fabric is "Friendship Quilt" from Waverly Fabrics' Bicentennial Collection. **13.** It was an American tradition for the males in a bride-to-be's family to make a keep-safe chest for her dowry. In honor of this neglected practice, Heywood-Wakefield makes this signed, limited-edition dowry chest in deeply grained pine. Vinyl wallcovering in "Calcutta" pattern, General Tire and Rubber Co. **14.** Cherry yoke bed from the New Cherry Collection by American Drew is outfitted with "George Washington's Choice," a bedspread with double-knotted string fringe; by Bates. Handmade patchwork pillow and traditional log cabin pattern quilt from The Gazebo. **15.** A hallway staple, the deacon's bench, here with Glastonbury eagle back; in antique red finish from the Cushman Birch Collection by Pennsylvania House. Plaid wallpaper is "Elvire" by Brunschwig & Fils. Bristol banjo pendulum clock in biscayne finish comes with battery or key; Ridgeway Clocks. **16.** Period styling is carefully observed in this Colonial-design curio cabinet by American of Martinsville. Finished with hand-rubbed cherry veneer, it has bracketed feet, broken pediment arch and finial and bubbled glass. Glass shelves and lighted interior show up the original Royal Delftware inside. Wallpaper, "Kent" pattern by S. M. Hexter Co. **17.** From our very beginnings, the 17th century, bonnet-top highboys with broken pediments have been a classic. This cherry reproduction is part of the Georgian Court Collection by Ethan Allen. **18.** Cold-country fireside chair, a fan-back Windsor, has only nine spindles, giving it a simple, graceful effect. By Sugar Hill Pine. **19.** Mahogany Queen Anne lowboy from Knob Creek holds brass hurricane lamp (also from Knob Creek) and Original Royal Delft china. "Monticello" wallpaper, United-DeSoto. **20.** Jacobean-inspired huntboard in wormy oak finish has teardrop drawer pulls, spoon notches and pegs for tankards or mugs. From the Country Manor Collection by Thomasville. In it, "Bittersweet" ironstone by Independence Ironstone, a division of Interpace, International Silver's pewter cups and chargers and "Liberty Belle" stainless spoons by Supreme Cutlery. **21.** Mahogany George Washington desk with fluted legs recreates the Sheraton period, circa 1790. Stationery files on top are removable. By Kittinger. Pewter inkwell and silver letter opener, The Stieff Co. **22.** Low storage chest in red finish makes a comfortable resting spot with its hooked-pattern cushioned top. By Lane. **23.** In the midst of a well-deserved renaissance is the truly original American furniture style: Shaker. This rocker, classic in its simplicity, is one of the largest of the Shaker rockers. Candle table with arched tripod feet was originally designed to be high enough for perfect candle lighting. Both by Shaker Workshops Inc. Colonial Crewel hooked-look carpeting from the Sears Americana Collection.

PHOTOGRAPHS 10, 21 AND 23, BILL HELMS; ALL OTHERS, ROBERT COOK; FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION













FROM PILGRIM TO PLASTIC

By MARION GOUGH □ **John Alden, woodworker to the Plymouth Colony, and Kenelm Winslow, local coffinmaker, did a big business in chests. The hinge-top Gothic chest in which the Pilgrims carried their belongings to the new land became the major furniture chattel, storage and seating piece in their living-room kitchens. This and recollections of the furniture they had left behind in rural Jacobean England guidelined the earliest Early American furniture. And, with some impressive exceptions, American furniture seems never to have gotten over the habit of looking overseas for inspiration. Here we are, 353 years**

Our furniture history starts in the Pilgrims' family-room kitchens

later, up to the lintels in Mediterranean or sinking down to the floor with flair in urethane cubes of Italian derivation. How did we end up this way, where do we go from here and are we really a people without a style of our own?

Chalk up highboy, rock furniture

We may have cribbed a leg here or there, but we were never out-and-out copycats

Looking back at what we have sat on, slept in, eaten off and stashed possessions in, let's answer the last question first. While we may have cribbed a cabriole leg here or a spindle-back there, we were never out-and-out copycats. Soon enough, Yankee ingenuity and an aptitude for getting to the no-nonsense functional core of things became evident. Successively Jacobean, William and Mary, Dutch and Queen Anne models were shorn of excesses that might not fill a Colonial need or could not be made of the materials available. Streamlining started early, and if there wasn't a walnut tree at hand, Queen Anne became maple. The American look evolved as a cleaned-up or modified version of the imported idea. These first joiners and carpenters were no bumbling bumpkins, but expert craftsmen—and it's astonishing how quickly utilitarian objects became sophisticated as the settlers prospered and cabinetry became a trade in itself. The chest grew legs, acquired doors, became a cupboard and by 1680 Connecticut chests had developed drawers, were decoratively painted (Guilford) or embellished with carved sunflowers and split spindles painted black to look like ebony (Hadley and Hartford). By mid-18th century the chest had left the kitchen (and the pine trestle table and the double-duty hutch table that could also be a chair), grew high, curvy Queen Anne legs and became the highboy, a piece said to be an *echt* American contribution to the furniture scene. Meantime, the Yankees were working their inventive ways on the spindled English Windsor, or stick, chair, giving it a comb back (to hold a draught-breaking shawl), a candle stand, a writing arm and a drawer, further improving on its usefulness.

Connoisseurs may argue that the true American spirit reveals itself most honestly in the

American originals: rk-front desk, Shaker nes' plasticized chair

simple, homely early farm furniture of oak, pine, maple, butternut, hickory. But a golden age of elegance and graceful craftsmanship burgeoned when someone laid hands on Thomas Chippendale's furniture-making handbook, *Gentleman and Cabinet-Maker's Director*, published in England in 1754. Through the 1790s, there followed for the homes of the rich in this get-rich-quick country a spate of elaborately carved furniture, worked in mahogany (product of the booming West Indies trade). All of it took a lesson from Chippendale's courtly curves but, truth to say, his own inspiration was a broth of Gothic, Louis XV Rococo, Chinese and Classic Greek. No purist, he. And the Americans put their own hallmark on things. In Newport, R.I, the Goddard and Townsend families were turning out splendid curved desks, carved with distinguishing shell motifs and given block fronts—this a decidedly American innovation. In Philadelphia, where furniture craftsmanship was conceded to be superlative, William Savery, Benjamin Randolph, Thomas Affleck, John Folwell and their gifted ilk carved their chairs, lowboys and famous highboys with native motifs. Chippendale's urn finials, for instance, gave way to flames, symbol of liberty.

Somewhere along the line, Benjamin Franklin attached two arched slats to a straight chair and invented another American "first"—the rocking chair, later called the Boston rocker. Also meanwhile, the German settlers in Pennsylvania were painting their inherited Swabian tulips, birds and jumping horsemen on dowry chests, brides' boxes and dough trays, bringing a folk art of their own to the American furniture heri-

Down went Mr. Chippendale, up came symbols of the republic

tage. And in the Spanish, not-yet-American West, the Mission fathers were tutoring the Indians in furniture-making, a non-Indian craft to which they brought carving and skin-stretching skills.

Came the Revolution, and when the dust had settled, it was Goodbye, Mr. Chippendale. During hostilities George Hepplewhite and his straight-legged, shield-backed chairs and delicate serpentine satinwood sideboards had seized the vogue in England and the new republicans latched on. The designs of Thomas Sheraton, influenced by the classic-minded Adam Brothers (Grecian urns, garlands, straight, columnar lines), were similarly imported, particularly admired by a people who were basing their young democracy on ancient Greece. During this Federal Period (1790-1820), Duncan Phyfe, a Scotsman, opened shop in New York, creating his lyre-backed chairs, cornucopia-foot sofas and pedestal tables, which took their cue both from Sheraton and French Empire furniture. During these patriotic years the American bald eagle, symbol of the republic, began to show up as a motif on pediments, mirror frames, table bases.

Meanwhile, in 1786, Mother Ann Lee had settled in New Lebanon, N.Y., with her band of Believers in Christ's Second Appearance—the Shakers. Probably the last thing on her mind was furniture-making. Yet the Shakers, out of their ascetic needs and spiritual convictions, created the only truly indigenous American furniture design and, in a sense, our first "modern" furniture. In their belief that "true Gospel simplicity naturally leads to plainness in all things," they designed their strictly unornamented furniture only for cleanliness and function—often double-duty—and its grace was merely a by-product of craftsmanship. (*Continued on page 152*)

cooking with Helen McCully

PACIFIC NORTHWEST

Now a resident of Portland, Ore., Spokane-born Carl Gohs writes on food and architecture and is coauthor with Photographer Ray Atkeson of two magnificent books, Oregon *and* Washington *(Belding, each $25). "In all the Pacific Northwest," he writes, "the regional food has always been, and still is, salmon. The Indians ate it, dried it, traded it. Running a close second is the Dungeness crab (pronounced locally Dun-ja-ness) and, interestingly, shad, which was imported from the East by the government 100 years ago." Since mussels and deer abound in the Northwest, Gohs chose recipes for both from a couple of 70-year-old Northwest cookbooks in his extensive library.*

OUT OF THE

Sit down with us at America's table and sample these regional recipes, favorites in kitchens from Maine to Oregon

NEW ORLEANS

Until a few months ago a kindergarten teacher at Trinity Episcopal School in New Orleans, Mrs. William V. Trufant and a partner are currently "manufacturing," with phenomenal success, men's custom-made ties under the trade name "Blest Be Ties." Mother of three sons, Mrs. Trufant is a splendid cook who considers crawfish (those elegant miniature fresh-water "lobsters"), pompano, trout as it is cooked in New Orleans, shrimp and, of course, red beans and rice among the most significant regional foods. A sustaining member of the Junior League, she is extremely enthusiastic about its brand-new cookbook, The Plantation Cookbook *(Doubleday, $7.95), a feast of Louisiana cooking. As someone once said, "One happy meal after another."*

DOWN EAST

A down-Easter born and bred, Miss Alice Washburn of Perry, Maine, writes, "In my years of close association with the coast of Maine, I have seen the status of Homarus Americanus raised from that of an occasional treat rather amusedly served to summer boarders to the top spot on restaurant menus across the world. As a family, we didn't pay much attention to lobster as a food item. Once in a while Dad would bring some home from the weir or a trap (he always had a boat), and there were plenty of lobsters off our cove. Of the real New England old-time desserts so important a part of every meal, especially for the youngsters, Blueberry Pudding ranks high. We made it with wild blueberries and served it with our own cream."

"When the European colonists first landed in America, they found not only Indians and virgin lands but the world's greatest outdoor supermarket. Ducks, geese and pigeons by the millions filled the skies. Forests abounded in deer, hare, squirrels, [turkeys] and quail. Shad, mussels, lobsters, crabs, oysters, clams and salmon thrived in rivers and on the shores. [Bushes and trees hung heavy with wild blueberries, cranberries, raspberries, strawberries, persimmons and plums.] Vegetables such as potatoes, squash, corn and pumpkin covered the rolling meadows."* But the colonists starved until they learned from the Indians how to hunt, fish, cultivate the land and, even, how to cook these strange foods.

Although native foods played, and still play, an important role in this nation's culinary pattern, the greatest influence on American cooking was undoubtedly ethnic. Major contributors were the Germans, Eastern Europeans, Scandinavians, Spanish, French and Dutch and, in urban centers, the Greeks, Portuguese, Jews, Italians, Chinese and Japanese. As a consequence, the American cuisine is the most diversified in the world—a true melting pot of cooking habits. This month, we present a small sampling from this sturdy pot, a collection of regional dishes from nine cooks in various locations throughout the nation.

*From *Hung, Strung & Potted, A History of Eating Habits in Colonial America*, by Sally Smith Booth (Clarkson N. Potter Inc., 1971)

CALIFORNIA

"I chose fettuccine, which we can buy fresh by the pound," Mrs. Calvin Anderson writes us from San Francisco, "because out here—North Beach, to be exact—we have a strong Italian colony. As strong, I'd say, as the Chinese or Japanese. California's cuisine is, of course, a mélange of ethnic groups, including German, Mexican and French." A librarian, wife of an art director and mother of three teenagers "whose tastes fluctuate between homemade bread and beef stew to French fries and milk shakes," warm-hearted Mrs. Anderson says one of her greatest pleasures is "eating with some friends (something I love to prepare for), with children at the table. Then I am happy."

THE EASTERN SHORE

Once a reporter for Women's Wear Daily in New York, Mrs. Howard A. Prior now lives with her financial analyst husband and one son on a dairy farm in Maryland. "We have a lot of ground to take care of and one of my great interests is our vegetable garden. I guess you'd call me a garden-club girl. But it's so wonderful to be able to give away some of your crop." A newcomer, more or less, to The Eastern Shore, Mrs. Prior is of the opinion that "outlanders" such as herself are more appreciative of the excellence of the dishes that come from that very lovely stretch of Maryland that lies east of the Chesapeake, "because we haven't been able to enjoy them all our lives."

MELTING POT'

PENNSYLVANIA DUTCH

One of the oldest styles of cookery in the United States, Pennsylvania Dutch dishes are traditional German recipes adapted to the ingredients that were available at the time the Rhine and Palatinate peoples settled in Pennsylvania—about 1683. Mrs. Melvin S. Binkley, of Denver, Lancaster County, to whom we are indebted for the recipes for the Shoo-fly Pie and Schnitz and Knepp, tells us that "most of the dishes I cook came to me from my mother. She didn't use recipes. I just learned by watching." From talking to Mrs. Binkley, it is clear she, too, cooks by "pinches and handfuls," adding "sugar to sweeten" and "enough flour to stiffen." Broadly speaking, this is the language of the fine cook that Mrs. Binkley's recipes prove she surely is.

NEW MEXICO

"I have had serious arguments about whether or not Mexican food is addictive." Thus, tongue in cheek, Mrs. Keith Burch of Albuquerque introduced us to her Enchilada Casserole. "This argument is unresolved," she goes on, "but one fact is abundantly clear—newcomers to New Mexico are rapidly converted to this spicy, hot, unique food whose basis is chili, corn and pinto beans." A cook of considerable skill, Mrs. Burch's other special hobby is entertaining. In the interim she volunteers time to the Junior League, the Albuquerque Symphony Orchestra and the outdoor Santa Fe Opera. Most recently she "chaired" the grand opening of Albuquerque's $10-million Convention Center. A busy lady, House Beautiful's Mrs. Burch.

GEORGIA

Mrs. Jan R. Smith, House Beautiful's correspondent in Roswell, Ga., is the mother of five children, a leader in Camp Fire Girls, a devoted worker for St. David's Episcopal Church and one of the women who spearheaded the publication of Historic Roswell's Receipts,* a splendid cookbook of regional dishes from which we garnered the recipe for the Pecan Pie. She tells us she chose Country Captain (of East Indian origin) because "it's very popular around here and also it uses good Georgia chicken." Obviously, she loves to cook although, "At this stage of my lite," she notes in her letter, "most of my cooking tends to be in large quantities."

* Can be ordered by mail from St. David's Episcopal Church, P.O. Box 248, Roswell, Ga. 30075, at $3.85 for each book, postpaid.

(RECIPES BEGIN ON PAGE 145)

INDIANA

In Mitchell, Ind., Dymple Green (Mrs. Vernon Green) and her husband are making persimmon a household word. Describing herself as "just a typical Midwest country housewife," her hobbies are sewing, knitting, crewel embroidery and cooking. Persimmons are so plentiful in southern Indiana that Mitchell has a persimmon festival each September. Five years ago the Chamber of Commerce persuaded the Greens to process and market persimmon pulp. Vernon Green (a mill inspector with U.S. Gypsum) built the plant and the machinery. Today, with the recipe for Dymple's Delight on the label, the Greens are shipping their product all over the world.

A WINE OF YOUR OWN

SO-SO OR GREAT—THE JOY IS IN MAKING IT YOURSELF





PAUL JACOBSEN

By LINDA B. DOWNS □ On the afternoon preceding the Heublein rare wine auction last spring, bottles of many of the wines were opened and sampled. (No, sorry, there was no testing of the bottle of 1929 Mouton-Rothschild that would bring $9,200 the next day.) Late in the day, we tasted, in succession, a 1906 Château Margaux, an 1873 New Jersey currant wine, a 1928 Château Calon-Segur. The Margaux was so-so, the Calon-Segur so awful that one taster commented it had become a wine fit to go "only with spoiled cheese." The currant wine, bearing a handwritten label and the original cork inserted by some unknown winemaker, was smooth, mellow, delicious.

If you are even remotely interested in making your own wine, this story can be taken as sure proof of what the home winemaker *can* produce—but this fruit wine was, of course, a rarity, an oddity. Your Château Smith wine, at least on your first try, is not likely to be so pleasing or to be a wine that will last a hundred years. It is doubtful that yours will ever compete with a Château Haut Brion, a Schloss Vollrads or a good California Cabernet Sauvignon. For starters, you probably will be relying on someone else's written directions, using grapes that reach you some time after being picked (if you do obtain the proper grapes), working in small quantities and going very much by guess and by gosh. This method cannot hope to equal the results of wineries where the grapes go directly from vineyard to grape press to fermentation containers, each step supervised by men who use a combination of know-how passed down for centuries and the latest and best equipment and processes developed specifically for making wine.

Still, if you are careful and if you are patient, you can come out with a very acceptable table wine that will have the joy beyond mere taste of being something you made yourself. And little-old-winemaker jokes aside, playing the little old winemaker can be a creative challenge and fun.

In its simplest definition, wine is the fermented juice of the *vinifera* grape. To make your own wine from scratch, you will need grapes (wine grapes, not table grapes, or you're already starting out tilting at windmills) and a grape press such as the one seen at left. This is a three-pound-capacity plastic-and-steel press sold by Sears for about $20 that should be more than adequate for most beginners, although all-oak larger models are available from many sources. You will need fermentation containers, a fermentation lock (a device that lets the carbon dioxide gas escape from the secondary fermentation container without letting air in), a hydrometer for testing the sugar content, an acid testing set and siphon equipment, wine yeast and certain chemical additives, a few miscellaneous items such as a large funnel and a bottle brush, and bottles and corks. With the upsurge in interest in home winemaking the past couple of years all of these items (and more) are readily available in stores throughout the country or by mail. Our collection of bottles at upper left, for example, includes a 2½-gallon blue-tinted demijohn from Sears, clear bottles from the "La Petite Winery" kit made by Wine Hobby USA, a traditional green wine bottle sold by Wine-Art of America and Champagne bottles from the Brother Vintner sparkling wine kit, plus an assortment of their corks and plastic stoppers. And the equipment and supplies list is even more simplified if you turn to one of the kits that use a canned grape juice concentrate.

Or perhaps you'd rather tackle a fruit wine. Gooseberries, blackberries, blueberries—almost any berry fruit can be used, as well as bananas, oranges, dandelions, apples, pears, etc. Some require a crusher made especially for fruits and different chemicals, but the process essentially remains one of fermenting juice.

House Beautiful Chef Jacques Pépin, for instance, homebrews sparkling cider in this way: Each fall, he takes apples to a mill and has them *(Continued on page 87)*

MELTING POT

Continued from page 143

Fettuccine "alla" San Francisco

1 pound fettuccine*
2 tablespoons salt
1 tablespoon olive oil
½ cup (1 stick) sweet butter, at room temperature, cut into small pieces
1 cup freshly and finely grated Parmesan cheese (about five ounces)
½ cup heavy cream, heated
1 cup freshly cooked peas or 1 package (10-ounce size) *petits pois***
¼ pound proscuitto, finely shredded
Freshly ground black pepper

To make this dish successfully, it is essential to have everything ready, because once the fettucine is cooked and drained, you combine it with all remaining ingredients and serve instantly—piping hot.

Bring 7 quarts of water to a rolling boil. Add the salt and olive oil, then the fettucine, pushing it down so that it is completely submerged. Cook until the fettuccine is *al dente* or firm to the tooth. This can be determined only by tasting. It will take about eight to nine minutes. If you like a softer pasta, it will need longer cooking. Stir occasionally to separate the strands as they cook.

When the fettuccine is almost done, add the butter to a big *hot* (note, *hot*) serving dish. Quickly drain the fettuccine through a big colander. Pour into the serving dish and toss with the butter. Add the cheese, cream, peas and proscuitto and continue tossing. Serve immediately and quickly on hot plates (big soup plates are ideal). Let each person season his own fettuccine with pepper. Makes about six good servings.

*Fettuccine, one of the best known of the Italian noodles, meaning "small ribbons," is generally available in Italian groceries.

**Heat these tiny peas in boiling water. Do not cook.

Apricot Tart

Pastry:
2 cups sifted all-purpose flour
1 tablespoon sugar
1 teaspoon salt
½ cup (1 stick) cold butter, cut into pieces
1 egg yolk (optional)
½ cup ice water (about)

Combine flour, sugar and salt in a large bowl. Add the butter and work into the flour with a pastry blender or two knives until the mixture looks like oatmeal. Make a well in the center, add the yolk and ¼ cup (or half) of the water. Mix lightly with a fork, adding more water as it is needed (just enough water to hold the dough together in a ball). Wrap in waxed paper and chill for 20 minutes. Roll out on a lightly floured cloth or board and line a nine-inch pie pan or make a shell with a nine-inch flan ring (see House Beautiful, February). Prick the bottom of the shell with a fork. Bake in preheated 375° oven for 15 minutes.

Filling:
2½ to 3 pounds fresh apricots
1 cup sugar
½ cup water
Whipped cream

Combine the sugar and water and stir over low heat until it just comes to a boil. Take off the heat. Drop the apricots into boiling water for a few seconds, then peel, halve and remove the pits. Slice the fruit or not, as you wish. Drop at once into the hot syrup. Place over moderate heat and bring to a boil. Reduce heat to simmer and poach until the apricots are tender but still shapely. Drain and return the syrup to the fire and cook down until it is very thick. Take care that it doesn't burn.

Arrange the fruit, dome side up, close together in the pastry shell. Spoon the thick syrup over the fruit. Place the tart on a baking sheet in a preheated 375° oven and bake for 20 minutes. Cool. Do not refrigerate. Serve with soft—not stiff—whipped cream.

Fillets of Redfish with Shrimp Sauce LaFourche

6 fillets of redfish or red snapper
2 tablespoons butter, softened
4 to 5 shallots, peeled and chopped fine
2 cloves garlic, peeled and chopped fine
Salt
Freshly ground white pepper
Dry white wine (about 4 cups)
Shrimp Sauce:
1 pound medium raw shrimp
½ cup (1 stick) butter
2½ tablespoons flour
1 cup broth from the fillets
1 cup heavy cream
Salt
Freshly ground pepper
Big dash of cayenne

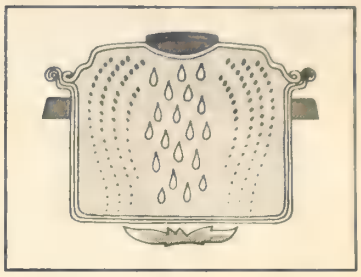
To poach the fillets: Take a roasting pan large enough so the fillets can lie flat. (You may find you need two.) Butter the bottom, sprinkle with shallots, garlic, salt and

(Continued)

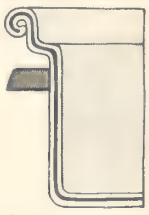
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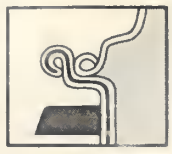
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pepper. Arrange the fillets on top, then salt and pepper and add enough dry white wine to cover. Bring to a boil on top of the stove. Cover with buttered wax paper, butter side down. Place in a preheated 400° oven for about eight minutes or until the fish flakes easily with a fork. Lift the fillets with a broad spatula to a heated serving platter and keep warm. Strain the juices from the pan into a bowl and set aside until needed.

To cook the shrimp: Wash the shrimp under cold running water. Place in a large, heavy skillet with all the water that clings to them. Cover tightly, place over a high heat and cook only until the shrimp turn pink. Cool under cold water and peel off the shells. *The shrimp should be cooked ahead of time.* Once cooked and cooled, set aside about eight or 10 to garnish the platter, then chop the remainder coarsely.

To make the sauce: Melt the butter in a heavy saucepan. Stir in the flour until smooth and cook over moderate heat until the *roux* froths. Add 1 cup of the strained broth, whipping with a whisk until smooth. Add the heavy cream and cook, whipping constantly, until the sauce has thickened slightly. Season to taste with salt, pepper, cayenne. Now add the shrimp and bring to a boil. *Do not cook further.*

To serve: Spoon some of the sauce over the fillets and pour the remainder into a heated serving bowl. Garnish with whole shrimp. Serves six.

Praline Soufflé

Praline Sauce:
2 cups (one-pint bottle) dark corn syrup
2 cups (two three-ounce cans) pecans, coarsely chopped
⅓ cup sugar
⅓ cup boiling water

Combine all the ingredients in a heavy saucepan, place over medium heat and bring to a boil. As soon as the sauce reaches the boiling point, take off the heat and cool.

1¾ cups milk
2 envelopes unflavored gelatin
¾ cup sugar
¼ teaspoon salt
4 eggs, separated
2 cups Praline Sauce
2 cups heavy cream

Take a double fold of waxed or parchment paper and make a collar around a two-quart soufflé mold, two to three inches above the rim. Tie securely with string. Set aside.

Pour the milk into a medium-sized saucepan and then sprinkle with the gelatin. Add ½ cup of the sugar, the salt and egg yolks. Stir with a wire whisk until well mixed. Place over a low heat and stir constantly until the gelatin has dissolved. Take off the heat and beat with the whisk for about one minute. Add 2 cups of the cooled Praline Sauce and refrigerate, stirring occasionally, until the mixture mounds slightly when dropped from a spoon.

Beat the egg whites with an electric beater or in the electric mixer until they begin to hold a shape. Gradually add the remaining sugar, beating constantly until the meringue holds firm, shiny peaks. Using a rubber spatula, thoroughly fold the meringue into the nut mixture. Whip the cream in a very large bowl until it just holds a shape. Pour the nut mixture over the cream and fold together thoroughly. Pour into the prepared mold and refrigerate until firm.

To serve, remove the collar, sprinkle finely chopped pecans over the surface of the soufflé and salt in the sifter. Stir in cream rosettes. Serves 16.

Note: The extra cup of Praline Sauce can be served with the soufflé or it can be reserved to serve on ice cream.

Decatur House Crab

6 tablespoons (¾ stick) butter
3 tablespoons all-purpose flour
1½ cups heavy cream
1 teaspoon salt
1 teaspoon freshly ground pepper
3 tablespoons dry sherry
3 tablespoons Bourbon
Dash Tabasco
Dash Worcestershire
1½ pounds backfin crabmeat
Browned breadcrumbs*

Melt the butter in a heavy saucepan. When hot, stir in the flour and cook, stirring constantly, for about three minutes to cook the flour. Do not brown. Add the cream, place over moderate heat and cook, whipping steadily with a wire whisk, until the sauce thickens lightly. Whip in all the seasonings. Then taste to determine if the sauce needs more salt and pepper. Finally, stir in the crabmeat. Pour into a 1½-quart baking dish or spoon into eight baking shells. Finish with buttered breadcrumbs. Place in a preheated 350° oven for about 20 minutes or until bubbling. Serve at once.

**To make browned breadcrumbs:* Dry some firm, day-old bread in a low oven, then grate in the electric blender. For each cup of dry breadcrumbs, allow ½ teaspoon of salt and brown slowly in ⅓ cup melted butter.

*Fresh Coconut Cake**

1 cup (2 sticks) butter
2 cups sugar
3 whole eggs
2 egg yolks (reserve whites for icing)
1 teaspoon vanilla
Pinch of freshly grated nutmeg
3 cups sifted all-purpose flour
2 teaspoons baking powder
½ teaspoon salt
1 cup milk (all the coconut milk plus plain milk)

Line the bottoms of two nine-inch square pans with parchment or waxed paper and set these aside.

Cut the butter into pieces, place in the bowl of the electric mixer and beat at medium speed until softened. Gradually add the sugar, beating constantly at high speed until the mixture makes ribbons. Add the whole eggs and the yolks, one at a time, beating hard and constantly. Then stir in the vanilla and the nutmeg.

Meanwhile, place the sifted flour with the baking powder and salt in the sifter. Stir into the egg mixture alternating with milk, ending with flour. Pour into the prepared pans, dividing the mixture evenly. Bake in a preheated 375° oven for 35 minutes or until a toothpick inserted in the center comes out dry. Turn out of the pans onto cake racks, pull off the paper and cool.

White Icing:
2 cups granulated sugar
½ cup hot water
2 reserved egg whites (see above)
Pinch of salt
Pinch of cream of tartar
½ teaspoon vanilla
Grated coconut**

Combine the sugar and hot water in a saucepan over moderate heat, stirring until the sugar has dissolved. Bring to a boil and cook until the mixture "spins a thread" or until it reaches 230° on a candy thermometer.

Meanwhile, you combine the egg whites, salt and cream of tartar in a bowl and beat with a rotary or electric beater until the eggs begin to hold a shape. Gradually add the sugar syrup, beating constantly until icing is thick, shiny and holds a firm shape. Stir in the vanilla. Using a metal spatula, spread icing between the layers and sprinkle with fresh coconut. Then ice sides and top and coat generously with the grated coconut.

*Adapted from **Maryland's Way, the Hammon-Harwood House Cook Book** (Annapolis, Md.).

**To open a fresh coconut: Place in a preheated 350° oven briefly or in the freezer (it must be at zero temperature) for one hour. Pierce a couple of the "eyes" with a pick or screwdriver and drain the milk into a measuring cup. Crack open with a mallet or hammer. Remove the shell from the pieces and peel off the skin. Grate the coconut meat rather fine.

Fried Lobster

As Miss Washburn, a thrifty New Englander, points out, this helps to make a small amount of lobster go a long way—a real advantage these days, with prices as they are.

2 cups cooked lobster*
4 tablespoons (½ stick) butter
1 teaspoon Worcestershire sauce
Pinch of dry mustard
Generous sprinkling of paprika
Salt
1 teaspoon cider vinegar
Buttered toast or patty shells

Slice the body meat and meat from the large claws. Set aside the tomalley and coral (if any). Heat the butter in a large skillet over low heat. Using a wire whip, stir in the Worcestershire, mustard and paprika and salt to taste. Whip until smooth. Add the lobster meat and turn it over in the butter sauce only long enough to heat through. *Do not cook it.* When piping hot, sprinkle with the vinegar. *Do not be tempted to use lemon juice.* Finally stir in the tomalley and coral.

Serve on hot buttered toast or in hot patty shells with a casserole of cooked, mixed vegetables (carrots, peas, celery, green beans, etc.) in a rich cream sauce, finished with breadcrumbs. This dish will serve four to five.

*This will equal meat from a 1½-pound lobster.

Steamed Blueberry Pudding with Eggnog Sauce

5 tablespoons butter, softened somewhat
⅔ cup sugar
2 eggs, well-beaten
2⅓ cups all-purpose flour
1 tablespoon baking powder
1 teaspoon salt
⅓ cup milk
3 cups fresh blueberries or 1½ packages (10-ounce size) frozen dry-pack blueberries, thawed

Butter well a 1½-quart mold, then coat with sugar. If it has a cover, butter and sugar the inside of the cover, too. Otherwise, butter and sugar a piece of double-duty foil large enough to cover top of mold securely.

Cream the butter with an electric beater until soft and light. Beat in the sugar and stir in eggs, one at a time; beat hard. (*Continued on page 150*)

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Combine the flour, baking powder and salt in a flour sifter. Sift into the egg mixture, about a third at a time, alternating with the milk and ending with flour. Stir in the blueberries. Pour into the prepared mold. Add cover or foil. If foil, fold tightly around top.

Place the mold on a rack in a large kettle. Add enough water to reach to half the depth of the mold. Bring water to a boil, reduce heat to low, and steam for three hours. When cooked, the pudding will just begin to shrink from sides of mold. It is important to keep the water at the same level throughout the steaming period, so keep an eye out and add more boiling water when needed. To serve, turn out on a serving platter.

Note: The pudding can be made several days ahead and kept refrigerated. To heat, wrap the pudding in aluminum foil and bake 45 minutes in a preheated 325° oven.

Eggnog Sauce:
4 egg yolks
1 cup sifted confectioners' sugar
¼ cup rum
1 cup heavy cream, whipped

Combine yolks and sugar in a bowl and beat with an electric mixer until thick and creamy. Then stir in the rum. Finally, fold in the whipped cream. Pour into a serving bowl and refrigerate. Makes 2½ cups.

Schnitz and Knepp

Schnitz means pieces, so apple schnitz means pieces of apple; *knepp* means dumpling.

2 cups dried sweet apples
1½ pounds smoked sausage such as bratwurst, separated
2 tablespoons brown sugar

Cover the dried apples with water and soak overnight. About an hour before dinner, combine the apples with the water in which they soaked and the sausage in a large heavy casserole with a lid. Add enough water to cover completely and stir in the brown sugar. Bring to a boil, cover, reduce heat somewhat and boil for about one hour. At this point, the liquid should have reduced greatly and you have, in a sense, a sauce of apple slices. Meanwhile, *make the dumplings*:
2 cups flour
3½ teaspoons baking powder
½ teaspoon salt
1 egg, well-beaten
2 tablespoons butter, melted
⅓ to ½ cup milk

Sift dry ingredients together into a large bowl. Stir in the egg and melted butter. Then add enough milk to make a batter stiff enough to drop from a spoon. About 10 minutes before the sausage and apples have finished cooking, drop the batter by teaspoonsful (keep on the small side) into the boiling sausage and apples. Cover the casserole tightly and cook for 10 to 12 minutes. *Do not uncover until serving time.*

Serve the Schnitz and Knepp right from the casserole into large heated soup plates and serve to eight.

Wet Bottom Shoo-fly Pie

1 unbaked nine-inch pie shell
1 cup all-purpose flour
⅔ cup brown sugar, firmly packed
1 tablespoon vegetable shortening
1 cup dark corn syrup or unsulphured molasses*
¾ cup boiling water
1 egg, beaten
1 teaspoon baking soda

Combine flour, brown sugar and shortening and work together with your hands until well-mixed and you have what is, essentially, a crumb mixture. Set aside ½ cup. Stir in all remaining ingredients. Pour into the unbaked pie shell. Sprinkle top with the reserved crumbs and bake in a preheated 375° oven for 10 minutes. Reduce heat to 350° and bake another 30 minutes, until crust and crumbs are golden.

*Mrs. Binkley prefers dark corn syrup although most recipes we've seen call for unsulphured molasses.

There are almost as many recipes for Shoo-fly Pie as there are Pennsylvania Dutch cooks. Regardless of the recipe, a Shoo-fly Pie is either wet (as in this recipe) or dry, which is preferred by "dunkers." In the majority of cases molasses is called for, giving rise, we suspect, to the way the pie got its name: Flies, being partial to molasses, had to be shooed away while the cook made the pie—thus, Shoo-fly Pie.

John Cope's Baked Corn with Oysters

1 cup dried corn
2 teaspoons sugar
½ pint (1 cup) oysters with their juice
Milk
½ cup (1 stick) butter
1 tablespoon all-purpose flour
½ cup fine dry breadcrumbs
Salt
Freshly ground pepper

Place the corn in a saucepan with 3 cups of boiling water and allow to soak for at least one hour. Stir in the sugar. Bring to a boil, reduce heat and simmer half an hour.

Drain the oysters and measure the juice. Add enough milk to make 1 cup of liquid. Melt 2 tablespoons of the butter in a small saucepan. Stir in the flour until smooth. Then cook, stirring constantly, until it bubbles—three to four minutes. Add the oyster-milk mixture, whipping constantly with a wire whisk until smooth. Cook over moderate heat, whipping steadily, until mixture comes to a boil. Set aside for the moment. Melt the remaining butter and mix with the breadcrumbs.

Arrange about one third of the breadcrumbs in the bottom of the prepared dish. Add half the oysters, sprinkle with salt and pepper, then half the sauce. Add a second layer of crumbs, then oysters, then the remaining sauce. Again sprinkle with salt and pepper. Finish the dish with the remaining breadcrumbs. Place in a 400° oven until bubbling. About 20 minutes. Serve to four or five for lunch or serve with cold chicken, turkey or roast beef.

MRS. GREEN'S MENU
Baked Ham*
Orange-glazed Sweet Potatoes*
Green Beans with Almonds
Potato Bread
Dymple's Delight Persimmon Pudding*

Baked Ham

Mrs. Green bakes her ham like this: Choose a cook-before-eating ham, bone in, and wrap in heavy-duty foil. Place, fat side up, on a rack in a preheated 300° oven. Allow 15 to 20 minutes per pound for a large ham, 20 to 25 minutes for a small one and 25 to 30 minutes per pound for a half-ham. Half an hour before the ham has finished baking, take from the oven and score the fat in diamonds. Stick each diamond with a whole clove, return to the oven and baste regularly with orange glaze. Make half the orange glaze (*see below*).

Orange-Glazed Sweet Potatoes

6 medium sweet potatoes
Butter
Orange glaze:
1 cup orange juice
2 teaspoons grated orange rind
1 tablespoon cornstarch
3 tablespoons butter, melted
⅓ cup brown sugar, firmly packed
⅓ cup granulated sugar
Pinch of salt

Wash the potatoes. Have ready a saucepan with enough boiling salted water to reach to a depth of one inch. Add the potatoes, cover and cook for 30 minutes or until tender when pierced with a paring knife. Drain, peel and place in a shallow buttered baking dish. Then set it aside until used.

Combine all remaining ingredients in a heavy saucepan. Cook over moderate heat, stirring constantly, until the mixture has thickened. Pour over the potatoes and bake in a preheated 350° oven for 30 minutes, basting occasionally.

Dymple's Delight Persimmon Pudding

1 can (1-pound, 10-ounce size) persimmon pulp with sugar* or 4 very ripe fresh persimmons plus 2 cups of sugar
2 eggs
1 teaspoon baking soda
1½ cups buttermilk
1½ cups all-purpose flour
1 teaspoon baking powder
1 teaspoon cinnamon
¼ cup heavy cream
1 tablespoon honey
4 tablespoons (½ stick) butter, melted
Heavy cream, whipped

If canned persimmon pulp with sugar is not available, very ripe fresh persimmons can be substituted.

To prepare fresh persimmons: Remove the "caps," then cut the fruit into chunks and push through a food mill. Pour the purée into a large bowl and mix well with the 2 cups of sugar.

Whichever persimmon you are using, add the eggs and beat vigorously with a rotary or electric beater. Stir the soda into the buttermilk. Set aside for the moment. Sift the flour, baking powder and cinnamon together. Stir into the persimmon mixture, about a third at a time, alternating with the buttermilk. Finally, stir in the cream and honey.

Pour the melted butter into a 9 by 13 by 2-inch baking pan, add the persimmon mixture and place in a preheated 350° oven. Bake for one hour. Cool to room temperature.

To serve, cut the pudding into squares and garnish with a dollop of whipped cream. Serves about eight.

*The Greens are the only packers of persimmon pulp, and a can contains one pound and 10 ounces. Since it is processed with sugar, you do not add sugar as you do with the puréed fresh fruit. The persimmon pulp may be ordered direct from the Greens, priced at $2.75 a can, all prices postage paid.

Enchilada Casserole

2 pounds chuck, ground
1 large onion, peeled and chopped fine
1 can (one-pound) whole tomatoes or 1 can (10-ounce) tomatoes and green chilis
1 package frozen spinach, cooked according to directions, squeezed dry
Salt
Freshly ground pepper
1 can (10½-ounce) cream of mushroom soup
1 can (10½-ounce) golden mushroom soup
1 carton (eight-ounce) commercial sour cream
¼ cup milk
¼ teaspoon garlic powder
12 to 16 tortillas (about one 10-ounce can)
½ cup (1 stick) butter, melted, about
2 cans (four-ounce size) chopped green chilis*
½ pound Longhorn or mild Cheddar, grated

Place the meat in a large heavy skillet over medium heat and cook until it loses all its color. Drain off any fat or liquid. Stir in the onion, tomatoes and spinach and salt and pepper to taste. Combine the two soups, sour cream, milk and garlic powder in a bowl. Mix well. Dip half the tortillas in melted butter, arrange on the bottom and around the sides of a large shallow casserole. Spoon in the meat mixture, taking care not to disarrange the tortillas. Scatter the chopped chilis on top, then all but about ½ cup of the cheese, next the remaining tortillas dipped in butter and, finally, the sauce. Smooth the sauce with a spatula. Cover with Saran or foil and refrigerate overnight.

About an hour before dinner, sprinkle the casserole with the reserved cheese and bake in a preheated 325° oven for 45 to 45 minutes or until bubbling. Serves 12.

With this, Mrs. Burch serves a green salad mixed with well-drained pineapple bits and slices of ripe avocado. The oil and vinegar dressing for the salad should be, she says, "slightly sweet."

alines

cups sugar
teaspoon soda
ich of salt
cup buttermilk
tablespoons butter, cut into chunks
cups (six-ounce can) pecan halves
teaspoon vanilla

tter two sheets of waxed per and place on cookie ets. Set aside.

Combine the sugar, soda, salt and buttermilk in a very large, heavy saucepan. Bring to a boil, stirring constantly. Add butter and nuts and cook over medium heat until the mixture reaches the soft-ball stage (230° on candy thermometer). Take off the heat and stir in vanilla. Beat until the candy begins to thicken and loses its gloss. Drop by a large spoon onto the prepared waxed paper. Leave plenty of space for spreading. Set aside to harden. Serve as a dessert.

Country Captain

1 3½-pound broiler-fryer, cut into serving pieces
Flour
Salt
Freshly ground pepper
½ cup (1 stick) butter
1 large yellow onion, peeled and chopped fine
1 large sweet green pepper, seeded and chopped fine
1 clove garlic, peeled and chopped fine
1 can (one pound, 13 ounces) stewed tomatoes
1 teaspoon curry powder
¼ teaspoon dried thyme
½ cup dried currants
Slivered toasted almonds

Have the chicken cut so there are two breasts, two wings, two legs and two second joints. Set the back, neck and giblets aside for some other use. Season about ¼ cup of flour well with salt and pepper. Then coat each piece of chicken, shaking off any excess. Heat about half the butter in a large, heavy skillet and brown the chicken pieces (a few at a time). Use more butter as needed. As they brown, place in a large ovenproof casserole.

Add the onion, green pepper and garlic to the skillet. Stir over low heat to loosen all the browned encrustations. Add the stewed tomatoes and stir in the curry and thyme. Bring to a boil and pour over the chicken pieces. Cover and place in a preheated 325° oven. Cook for 30 minutes, then stir in the dried currants. Cook another 15 minutes or until the chicken is tender and juices run clear when the leg is pierced with a fork (a total of about 45 minutes).

To serve, arrange the chicken pieces on a heated serving platter. Spoon a little of the sauce over the chicken and garnish with the slivered almonds. Serve remaining sauce in heated sauceboat. Serve to six with steamed rice.

Roswell Pecan Pie

1 nine-inch unbaked pie shell
¼ cup (½ stick) butter, melted
1 cup sugar
⅔ cup dark or light corn syrup
1 tablespoon all-purpose flour
¼ teaspoon salt
3 eggs, slightly beaten
1 teaspoon vanilla extract
1 cup (three-ounce can) pecans, coarsely chopped

Combine the sugar, butter and syrup and mix very well. Then stir in the flour, salt and eggs. Finally, add the vanilla and pecans. Pour into the pie shell and bake in a preheated 450° oven for 10 minutes, then reduce oven temperature to 325° and bake another 25 to 30 minutes or until the filling is almost firm in the center. Cool on a rack. This pie is so rich it will serve eight easily.

Mussels Portland

6 pounds mussels, scrubbed well and bearded
2 large sprigs parsley
2 teaspoons salt
1 or 2 cloves garlic, peeled and crushed
¾ cup boiling water, about

In a large kettle that is double the volume of the mussels, combine mussels, parsley, salt and garlic. Add the boiling water (there should be just enough to cover the bottom of the kettle). Place over high heat, cover and steam until the mussels open. *Discard any that do not open.* Lift the mussels to a colander. Drain off the liquid into a good-sized bowl through a fine sieve lined with two or three layers of dampened cheesecloth. Leave a small residue in the bottom to avoid any sand that may have eluded you. Set the liquid aside. *If the mussels are cooked early in the day or the day before, combine with the liquid and refrigerate.*

Meanwhile, *make the sauce:*

½ cup (1 stick) butter
5 tablespoons all-purpose flour
4 cups liquid (the reserved liquid plus heavy cream)
⅔ cup Madeira wine
Salt to taste

Melt the butter in a heavy saucepan (*not aluminum*) and stir in the flour until smooth. Cook over low heat, stirring constantly, until mixture froths. Add the liquid and beat vigorously with a wire whisk until smooth. Beat in the Madeira and salt. Cook over moderate heat, whipping steadily, until the mixture thickens lightly. Add the mussels and bring to a boil. Serve immediately with freshly cooked rice to six.

Venison Steak

2 pounds venison steak*, one to 1½ inches thick
1 cup butter (*Continued*)



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2 teaspoons cornstarch
1 cup (10-ounce jar) tart currant jelly
½ teaspoon salt
6 good dashes cayenne
⅔ cup port wine

Preheat the oven to 400°.

Melt ¾ cup (1½ sticks) of the butter in a saucepan over low heat. Place the remaining butter in a large, heavy skillet. Mix the cornstarch with ⅛ cup *warm* water until dissolved. Set aside. Add the jelly, salt and cayenne to the melted butter and whip with a whisk until jelly has completely dissolved and the mixture is very hot but not boiling. Pour in the cornstarch and beat with a wire whisk until sauce thickens lightly. Add the wine and continue to stir over low heat for about five minutes.

Meanwhile, sauté the steaks. Heat the butter until it is "just short of browning." Then sear the steaks (you will probably have to do one at a time) on both sides. Then sauté over medium heat for three minutes on each side. As you finish sautéeing each steak, place flat in a large roasting pan. When all the steaks are cooked, pour the hot sauce over them and place in the preheated oven for two or three minutes, turning them once.

To serve, cut the steaks in thin slices, diagonally, and arrange on a hot platter. Pour the sauce into a sauceboat and serve separately. Serves four to six, depending on appetites.

We are now importing a frozen venison from Australia.

For those who wish to explore the American cuisine further, we highly recommend: **James Beard's American Cookery** (Little, Brown), both a practical cookbook and a nostalgic excursion into America's culinary past; **The New York Times Heritage Cook Book** by Jean Hewitt (Putnam), marvelously presents, preserves and celebrates the heritage of American cooking. **Hung, Strung & Potted, A History of Eating Habits in Colonial America,** by Sally Smith Booth (Potter), is a portrait of young America's victuals with descriptions of Indian foods and explanations of the various legends and taboos that linked the first American so closely with nature.

PILGRIMS

Continued from page 141

Lambert Hitchcock, designer of the Hitchcock or "fancy chair"—straight-backed, machine-turned spindles, gilt-stenciled fruits on a painted back splat (an American original if a bastard bit of design)—made the first American knock-down furniture. In 1818, he was shipping parts from Massachusetts to be reassembled in the Southern states.

Out of the French Empire, Directoire and English Directoire styles, America evolved her own American Empire. This was the classic look Frenchified, predominantly mahogany, with splayed legs capped in brass feet and gold-bronze ormolu ornamentation (although in the new country "ormolu" was likely to be gilded cast iron). The look had overtones of Duncan Phyfe's more delicate Greek-inspired lines but was heavier, clumsier, often covered in horsehair. Phyfe considered much of it "butcher" design. All merged into what is known as the Greek Revival, fanned during the 1820s by the Greek War for Independence, and this pseudo-classic American "style" lasted until the Civil War.

For almost two centuries American furniture had been handmade; then, in the 19th century, enter machines that could jigsaw, turn spindles, cut out frets and do all manner of mechanical carpentry—and, incidentally, change the design direction of furniture. By 1840 the sculptor Horatio Greenough, an early form-follows-function man, was inveighing against the machine's unfortunate influence on honesty of design and handcraftsmanship. In the ensuing Victorian period through the turn of the century, American furniture became a pile-up of design forms with fancy, machine-cut ornamentation borrowed from everywhere, including ancient Egypt, English Gothic and French Rococo. The coil spring was invented and upholstery took off, billowing into pineapple ottomans, dos-à-dos, all kinds of novelty seating, reaching its cushiest in the divans and ottomans of the Turkish corner. One significant development of the 50s was German-immigrant John Henry Belter's ladies' and gentlemen's chairs, curvaceous, well-made rosewood confections embellished with grapes and flowers. They were molded of a lamination of wood veneer—a forerunner of today's plywood.

The lavish, the befringed, the overornamented were status symbols set by the wealthy, who were far too busy with the country's industrial development to have acquired very valid esthetic standards. This pioneering country's art consciousness has been a late bloomer. But even in that period, voices were raised. In England, in midcentury, Charles Eastlake and John Ruskin were for getting back to the simplicity of Gothic. There followed, in the 60s and 70s, the Gothically dreary Eastlake style, dark, straight-lined, massive. With the turn of the century's griffon-headed and lion-footed, pseudo-Renaissance "golden oak" and a vogue for French-look gilded sofas came Gustave Stickly's inexpensive "Mission" furniture, four-square, unembellished oak, taking its cue from the straight lines of California's Spanish furniture—a dull trim-down, but an effort at clean-up. Similarly, art nouveau was substituting swirling forms for curlicues. Architects Greene and Greene in California were building window seats and wall cabinets into their houses, and Frank Lloyd Wright was designing chairs based on severe rectilinear forms. All were signs of protest against the pretentiousness and artifice of current design, foreshadowings of the 20th century's "Modern Movement." House Beautiful itself, first published in 1896, was dedicated to the battle against the excessive and nonfunctional.

A 1925 exposition in Paris showcased "modern" design, including the flapperish contrasting wood veneers, diamond-shape inlays and attenuated black and silver triangles of art deco. Superficially, the look, if not the craftsmanship, was widely adapted in the "modernistic" cabinets of the latest wonder, the radio, and the public-place decor of the late 20s American scene.

If there was a common denominator in this broad-scale variety of American choice, it was a consistent lightening of line and a sloughing off of too much ornament. The modernists were beginning to make their point. All modernists were not in perfect harmony, but the acknowledged avant-garde was the Bauhaus, a German design school founded in 1919 by Walter Gropius, its purpose to marry pure artistic form with the capabilities of industry and commercial manufacturing. Function determined form; added ornament was considered excessive, so anathema, the material—as wood grain or the glinting fluidity of steel—its own adornment. Working with metals, glass and the raw bones of material, the Bauhaus evolved what's called the International Style—innovative, direct forms considered obnoxious, sterile, cold-blooded by many (including Frank Lloyd Wright), even put down as fascist, but it has unquestionably made a worldwide impact on industrial design, architecture and furniture. Marcel Breuer's 1927 steel-tube and canvas chair and Mies van der Rohe's 1929 chromed steel-and-leather Barcelona chair are classics in 1973, status symbols of many who consider themselves "with it" 50 years later. With the rise of Hitler, who deemed an intellectual approach to design a threat, many Bauhaus adherents came to the United States in the 30s and eventually put their own imprint directly on American design.

American brides of the 30s were generally cleaving to safe-and-sound, if watered-down, 18th-century English reproductions or were "going modern," which meant investing in a genre of uncluttered furniture, wrapped in veneers of light-color wood with minimal hardware and chairs with molded plywood arms, this last a take-off from the 1932 Finnish chair by Alvar Aalto.

After World War II, American furniture took an imaginative spurt forward. Designers, educated in their art (even if all were not of the same philosophical persuasion) were aware of new living needs (limited space, servantless society, easy upkeep) and equally aware of an advancing technology—plastics, synthetic fibers, adhesives, manufacturing processes. Without turning thumbs completely down on tradition, they put it all together in furniture distinguished by a look that was distinctly American—clean, economical but warmer in feeling than most overseas modern. Meanwhile, in the 50s, imported Danish furniture made a large ripple, only to be diluted by copyists. From 1945 through the 60s, some of the most effective designers were Edward Wormley, T.S. Robsjohn-Gibbings and Paul McCobb, George Nelson, Florence Knoll, Milo Baughman and Harry Bertoia as well as Warren Platner and John Mascheroni.

There were also plastics straws in the wind. Somewhat ahead of the rest of his peers in 1946, Charles Eames designed an instantaneously suc-

essful, body-conforming side hair, molded of plywood and lastics. In 1956 came Eero aarinen's now-classic pedes- al Tulip chair, a molding of lastics reinforced with fiber lass. In 1962 Estelle and rwine Laverne unveiled their ee-through Plexiglas Cham- agne chair. Now in 1973 lastics have worked their ay into furniture with a engeance. Nineteen dif- erent plastics are in use, ut not all are apparent the naked eye. Obvious re see-through acrylics, olded fiber glass, ure- ane foam sections, blow- p chairs and water beds —the plastics-as-plastics rniture that has partic- larly caught the fancy of ne young and those who ke to be the first on their lock with everything. hat comes as a real sur- rise is that the greater uantity of plastics is sed in traditional furni- re that may look like olid wood—as, for in- ance, in much Mediter- nean. Structural parts, oor panels, drawer onts, chair arms may of purest polystyrene, d wherever an ebullient rry of "carving" is lled for, it may come raight out of a mold.

No passing fancy, this astics business. We're ld to expect more and ore because wood and illed woodworkers are arce, furniture-molding chniques cut down on oor and are getting more d more sophisticated in oducing large pieces. astics are virtually non- mbustible. And there's t young and mobile dience who grew up h plastics, loves them d entertains no hang- s about furniture's be- a lifetime investment. riously enough, despite American plastics in- stry's status as the ld's largest, relatively e plastics furniture de- n is native-born. What d like to see, as long we haven't seen any- g yet, is a lot more ne-bred creativity.

low history will evalu- this stage in American niture choice is any- 's guess. While some us are clearly in love the hybrid Mediter- ean, others are mad glass and steel, and ers are rearranging foam cubes to create tever kind of seating we fancy at the moment. Meanwhile some of the world's most magnificently crafted traditional furniture is being made in Grand Rapids. And what's to be said about our population of antique hunters? Or about the growing numbers who like a little of everything and delight in mixing it all up? As with fashion, America's furniture taste seems to go everywhere.

And the future? There are those who foresee a coming generation of nonfurniture. Crystal-glazers predict environmental spaces in which all functions of furniture will be built in, or rooms where flexible "things" to sit on will blend noncommittally into the periphery, leaving the expression of personality up to the owner's choice of accessories. Possibilities, sure. But meantime, in this day of generous choice, enjoy, enjoy, enjoy. ■



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CHECKLIST TOUR OF

A guide to help you follow th

By JULIE MAXEY ☐ George Washington slept many places, not all of them as architecturally fine as his own Mount Vernon. For this guide, though, we've concentrated not on the people of America but on the things of America—the homes, buildings, areas and furnishings that are also part of our heritage, past and present, plus a few examples of buildings so special or outrageous that they're legends in spite of their designs. Our list does not pretend to be comprehensive. But we give you here a roundup of some of the best to start you on your own trail of the American design story.

THE SOUTH

Technically, the Spanish may have lost the territory of **St. Augustine,** Fla., to us, but the mellow touch of the Spanish Colonial period is sun-baked into the restoration of our oldest permanent settlement. The Oldest House dates from the 1700s on a site settled in the 1600s (14 St. Francis St.). A relative newcomer: Hotel Ponce de Leon, 1888, is Florida gone Hollywood with belfries and flashy decoration. The façade, at least, was designed by Bernard R. Maybeck. Those whose hope springs eternal can find Ponce de Leon's Youth Fountain.

Vizcaya in **Miami,** 70 rooms of furnishings and art out of the first 18 centuries, A.D., are enclosed within an Italian Renaissance-style palace and surrounded by 10 acres of gardens planted with flowers and fountains (3251 S. Miami Ave.). Intrigued by the beauty of the Cloisters of the Monastery of St. Bernard, 1141, in Spain, William Randolph Hearst bought the structure and had it shipped over and reconstructed here. You can see it now at 16711 W. Dixie Highway.

It's a little Italy and lots of Gothic at Ca' D'zan, 1925-6, in **Sarasota,** John Ringling's million-dollar Venetian Gothic wonder. Major attractions are the Venetian glass windows, hand-wrought ironwork, original furnishings, rose garden. The Museum of Art is another Italian-style villa with some of the interior from the Asolo Theatre built in 1798 in Italy.

Florida Southern College in **Lakeland** is a rambling campus by Frank Lloyd Wright. Arcades connect the buildings of textile blocks and poured cement. The Annie Pfeiffer Chapel is there. The Administration Building

The beguiling heritage of the Old South is much in evidence in Charleston, S.C. (below). The city and its environs offer a generous number of outstanding homes and gardens that make it an important factor of a Southern touring itinerary. Spring is considered the best visiting time for garden fanciers.



PHOTO RESEARCHERS, INC.

DR A DESIGN MERICA

on's heritage trail

borders a pool reflecting the building against sunny skies.

Old mansions bedecked with iron grillwork balconies decorate Bienville Square in **Mobile,** Ala. Outside the city, Bellingrath Gardens is 800 acres of flowering plants and woodlands to wander, a plantation home to visit (20 miles south of Mobile on U.S. 90).

A pride of Greek Revival homes styles the state capital, **Montgomery.** Notables include the 1848 Lomax House (235 S. Court St.), the 1851 Murphy Home (Bibb and Coosa Streets), the 1855 Winter with a Moorish revival. "Longwood," built by Samuel Sloan in 1860. It's an octagonal villa with a domed rotunda 100 feet high. Twenty-five houses are open during Pilgrimage time, which is March 10 to April 8.

Vicksburg caters to Civil War buffs as well as old-house haunters. The Old Court House Museum that slaves labored on in 1858 keeps a large collection of Civil War memorabilia, plus a room full of period pieces. As a further remembrance of these battles, some homes are shown with cannon balls that were shot into them.



The Governor's Palace was the official residence of the king's representative to the Virginia Colony. Completed about 1720, it was destroyed during the Revolution. Reconstructed on its original foundations, it is now an exhibition building at Colonial Williamsburg, surrounded by 10 acres of gardens.

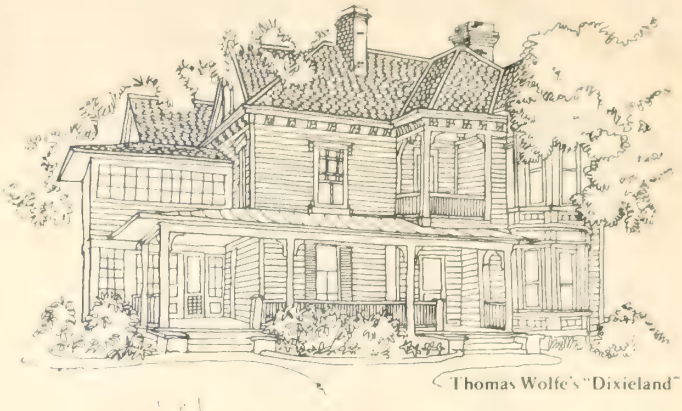
Thorington Home (52 S. Goldthwaite St.), the 1840s Taylor Home (511 McDonough St.) and the 1830s Tyson House (133 Mildred St.).

Stanton Hall, 1851-9, in **Natchez,** Miss., is a splendid old antebellum Greek Revival mansion, restored with period furnishings, landscaped by live oaks (Commerce, Monroe, Pearl and High Streets). There are 25 or so more such mansions, the best of which are the Dunleith, Melrose, D'Evereux Houses. Contrast them

New Orleans, La., combines a cosmopolitan citizenry with an Old World character. The most romantic corner is the Vieux Carré or French Quarter. Walk through. The twin brick Pontalba Apartments on Jackson Square are by James Gallier Sr. The iron grillwork balconies throughout the area are handmade. The Public Library, 1958, is by Curtis and Davis.

Auburn, Ky., was originally a Shaker settlement, but the population dwindled to nine in 1922 because (*Continued*)

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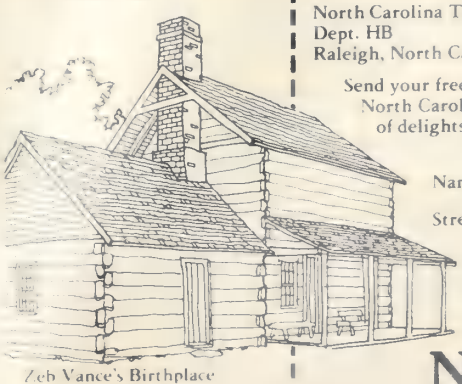
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Surprise! **Atlanta,** Ga., is not a city resplendent with an army of fine Southern mansions, *Gone With The Wind* variety. Those were leveled during the Civil War. Two exceptions: A patch of the past is preserved at Historic Stone Mountain Park, including a restored prewar plantation with 18th- and 19th-century heirlooms and formal and kitchen gardens (10 miles east of Atlanta on U.S. 78). Bulloch Hall, 1840, in nearby **Roswell** is a restored Greek Revival house with period furniture (end of Bulloch Avenue). You can slip back into the Gay Nineties in this modern city. Go to Underground Atlanta for four blocks of elegant rococo buildings. Great fun at night. The Governor's Mansion, built in quasi-Mount Vernon style, is a museum of American Empire furnishings open to the public weekday mornings.

The 1828 city plan with tree-lined streets 99 to 164 feet wide is still part of **Columbus.** There's a new interest in preservation; restored mansions are being lived in again. The Museum of Arts and Crafts, restaurants, the Chamber of Commerce call old houses home.

Westville, Ga., is a town of the mid-19th century composed of period buildings transplanted from the surrounding rural areas.

Savannah, America's first planned city, has architectural style. Classical Revival or Regency followed Georgian Colonial. Architect William Jay and Builder Isaiah Davenport erected elegant mansions on palm-lined squares. The gems by Jay: Owens-Thomas House, 1816-19, Regency-style house with vintage-1820 walled garden (124 Abercorn St.). The birthplace of Juliette Gordon Low (founder of the Girl Scouts) is a restored 1819-21 English Regency structure (10 E. Oglethorpe Ave.). The house Davenport built for himself, 1815-20, is one of the great Georgian houses, furnished with period antiques (324 E. State St.). In 1733, nostalgic colonists modeled the Trustees Garden after London's Chelsea Gardens. The peach tree they planted started Georgia's peach industry.

Charleston is the belle of the South (Carolina). Beguiling gas lamps, gardens, lacy iron gateways, classic Southern mansions ooze charm. Nathaniel Russell's House, 1809, is the city's finest Adam (or Federal) style with a fine oval drawing room, free-flying staircase (51 Meeting St.). The Joseph Manigault House, 1803, is a delicate Federal furnished with exquisite Charleston antiques (350 Meeting St.).

The Heyward-Washington House, 1770, owned by Declaration of Independence-signer Thomas Heyward and turned over to George Washington during his 1791 visit, is a classic example of its period, contains fine pieces of locally made furniture (87 Church St.).

St. Michael's Church, 1761, is an imposing example of the Colonial period. It took 100 slaves 10 years (starting in 1741) to get Henry Middleton's garden going. **Middleton Place** is 15 miles northwest of Charleston on S.C. 61).

Boone Hall Plantation and Gardens (eight miles north of Charleston off U.S. 17 on Long Point Road in **Mt. Pleasant**) is a 738-acre estate with nine original slave houses and a gin-house (c. 1750) and a 1681 mansion seen in *Gone With the Wind*. South Carolina abounds with many other splendid structures from earlier days. Many think spring is the very best time to see the gardens at their peak, though up-country manor houses around **Spartanburg, Greenville** and **Pendleton** are especially beautiful when fall colors the mountains.

Old Salem at **Winston-Salem,** N.C., is a restored Moravian Congregational town, 1766-1830. The Museum of Early Southern Decorative Arts has 15 period rooms from Maryland, Virginia, the Carolinas, Georgia, Kentucky and Tennessee (926 S. Main St.).

Virginia's state capitol, 1785-92, in **Richmond** was our first public building in Roman temple style. Thomas Jefferson designed it. Richmond's other riches are expansive plantation mansions. The 1732 Shirley Plantation houses English furniture used by Robert E. Lee's mother, a Carter. The Berkeley Plantation, 1726, was lived in by the Harrison family and still holds their furnishings. Heirloom antiques grace the Evelynton Plantation. Period gardens flourish on the 4,400-acre Brandon Plantation.

The house that Thomas Jefferson built, Monticello, 1770-1809; is a symmetrical American Classic Revival with matching white-columned porticos, a low octagonal dome. Nearby, Ash Lawn, built by Jefferson for James Monroe, 1798.

Jefferson also founded and designed the University of Virginia, 1819, in **Charlottesville.**

The Lee House, Stratford Hall, 1721, in **Westmoreland,**

fronts on the Potomac. The early Georgian Colonial Plantation was built in the form of an H; family furnishings stay.

It took 79 million of John D. Rockefeller's dollars and 30 years of research and restoration to bring back 18th-century **Williamsburg** in detail. The score is 85 original buildings to 48 reproductions in this complete town with plain and fancy homes, shops, taverns, a college. The community craftsmen continue wig-making, cobbling, blacksmithing, using tools and techniques thought up before the Revolutionary War. The simple houses are wood-framed, the furnishings English and American. Queen Anne's Chippendale to local craftsmen's creations. Formal gardens. The George Wythe House, a solid brick mansion, is a near-perfect example of Colonial design.

Fredericksburg has a series of old shops, a tavern, Mary Washington's house, 1772, and the James Monroe museum house loaded with his 18th-century French furnishings. Kenmore, a magnificent 1752 mansion, is near.

Mount Vernon, 1735, is Washington's home and a stately Georgian Colonial plantation.

The Dulles Airport Terminal Building in **Fairfax** is by American architect Eero Saarinen.

With all the red tape that binds **Washington, D.C.,** it's a wonder the city was ever built. It is, though, a lovely city made of monuments and historical buildings worth looking at fact-to-face. Five architects, including Benjamin Henry Latrobe and Charles Bullfinch, struggled with the Capitol, 1793-1865. The post-Colonial White House, 1792, was rebuilt in 1818 by James Hoban.

In **Annapolis,** Md., the country's first peacetime capital, much of life centers around the U.S. Naval Academy, which has occupied the site of the Army's old Fort Severn since 1845. Some of the colonialisms in these twisting streets: the Hammond-Harwood House, 1774, a Georgian designed by William Buckland; Chase-Lloyd House, 1771. **Baltimore** was an early metropolis where politics was a preoccupation. It abounds with sites connected with figures from our history and with the never-ending row houses of its early city status.

In **Nashville,** Tenn., is America's tribute to the architectural heritage of Greece, the replica of the Parthenon, built in plaster in 1897 and later restored in concrete.

THE NORTH

Peter Stuyvesant took pen in hand and planned **New Castle,** Del. The results remain: mid-18th-century buildings, gardens and homes with beautiful period furnishings.

History is concentrated in Independence Square in **Philadelphia,** where buildings and Colonial mansions are preserved and furnished. Outstanding examples outside the Square include Cliveden, 1763, an elegant Colonial. John MacPherson's Mount Pleasant, 1771-2, is a well-restored yellow stucco. Just a few years later, the city was a hangout for Greek Revivalists. Benjamin Henry Latrobe built the Greek Revival-style Bank of Pennsylvania, 1799, and the William Crandon House, a Gothic Revival. William Strickland designed a romantic Grecian Second Bank of the U.S., 1824, and the Merchant's Exchange, 1834, with a rounded Corinthian portico two stories high, crowned by a tower. T.U. Walter's Girard College, 1833, is also in the Greek Revival tradition. Enter a new age and philosophy at the Richards Medical Research Building at the University of Pennsylvania, 1961-3, by Louis I. Kahn. Four tower laboratories blend form with real and symbolic function. The façade is rough-textured reinforced concrete, technique dubbed Brutalism.

H.H. Richardson designed the massive granite Allegheny County Court House and Jail, 1884, in **Pittsburgh.** The City is peppered with moderns: the Alcoa Building, 1952, also known as the aluminum waffle, by Harrison & Abramovitz; the office building for International Business Machines, 1964, by Curtis and Davis; the high Society Hill Apartments, 1964 and Town Houses, 1963, by I.M. Pei and Associates.

Falling Water, 1937, is a "Xanadu" designed by Frank Lloyd Wright in **Bear Run,** Pa. Structure and nature fuse in a series of concrete terraces that hover over a waterfall to form this masterpiece. Visits by appointment only.

The calendar turns back, though, at **Smithville,** N.J., a restored 18th-century village built around the Smithville Inn.

The best-designed part of **New York City** may be Central Park by Frederick Law Olmsted. Everyplace else is overpopulated with all (*Continued*)


Colonial Williamsburg, Mount Vernon,

Yorktown,

the Skyline Drive-Blue Ridge Parkway,

Natural Bridge,

James River Plantations,

the Capital of the Confederacy, Jamestown,

Appomattox, James Monroe's "Ash Lawn", and

Monticello,

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can imagine, including beautiful buildings tucked between dull skyscrapers. A round-up: Churches—Renwick's Grace Church, 1846, (802 Broadway), the finest of the Romantic era; Trinity Church by Richard Upjohn, 1846, a Gothic design (74 Trinity Place). Residences/clubs—Stanford White's Villard Complex, 1885, a grand building that now houses Random House (Madison Avenue at 51st Street); University Club, 1899, by the same team, McKim, Mead, White (1 W. 54th St.). Office buildings: Lever House, 1952, by Skidmore, Owings & Merrill; U.N. Secretariat, 1950, Wallace K. Harrison & Associates; the Seagram Building, 1956-8, and plaza by Mies van der Rohe and Philip Johnson (375 Park Ave.). Rockefeller Center, 1931-40, is a successful complex of 16 vari-sized buildings by a team of Reinhard, Hofmeister, Morris, Corbett, Harmon and MacMurray, Hood and Fouilhoux. Entertainment: Frank Lloyd Wright's circular Guggenheim Museum of Art, 1959, (Fifth Avenue at 89th Street); Lincoln Center has a range to choose from: Harrison's Opera, Philip Johnson's Fountain and State Theater, Abramovitz's Philharmonic Hall, Saarinen's Beaumont Theater, Belluschi's Juilliard School of Music.

A.J. Davis built Lyndhurst, a giant Gothic Revival mansion, 1838-41, in **Tarrytown,** N.Y., first for the Paulding family, then enlarged it later, 1864-6, for the Merrett family. He used more than enough turrets and buttresses for all.

A Shaker Museum filled with furniture by members of the sect is upstate in **Old Chatham,** northeast of **Hudson.**

Mystic Seaport in Connecticut is made up of cobbled waterfront streets lined with old taverns, houses, sail lofts.

A look at the buildings at Yale University, **New Haven,** Conn., is like a course in architecture. The Harkness Tower, 1921, is James Gamble Roger's Gothic design. Eero Saarinen gets credit for the Hockey Rink and the Samuel F.B. Morse and the Ezra Stiles Colleges with façades of rough-texture concrete. Philip Johnson and Richard Foster did the Kline Science Center, 1962. Eight-foot-high glass walls support the Beinecke Rare Book and Manuscript Library, 1963, by Gordon Bunshaft of Skidmore, Owings, Merrill. Paul Rudolph designed the Art and Architecture Building, in 1963.

Charles Bulfinch created the state capital in **Hartford,** Conn.



VIRGINIA STATE TRAVEL SERVICE

Woodlawn Plantation at Mount Vernon, Va., was built upon land given as a wedding present by George Washington to his nephew, Lawrence Lewis. Designed by Dr. William Thornton, first architect of the U.S. Capitol, the house was built of bricks produced at the building site.

The Wallace Nutting collection of American Furniture is in the Wadsworth Atheneum.

Litchfield's church, 1829, with Ionic portico and slender spire, is by Charles Bulfinch.

Newport, R.I., drew rich people who drew architects who drew plans for a wealth of structures. Trinity Church, 1726, is "after" Christopher Wren, with a graceful spire, rare for early churches. The Redwood Library, 1750, by Peter Harrison is a pine-plank temple with four Doric columns. Harrison's masterpiece: Touro Synagogue, 1763, a simple brick Colonial exterior with arched windows sheltering one of the loveliest (*Continued*)

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The National Trust for Historic Preservation

Design

Continued from page 158

interiors. The great H.H. Richardson built a half-timbered Elizabethan-style pink stucco house for William Sherman, 1874-6. McKim, Mead & White produced the Casino, 1881; Isaac Bell Jr.'s House, 1883; Far View, 1891, for E. D. Morgan astride a hill over the sea; the Herman Oehlrich House, 1902, suggesting nothing less than the Grand Trianon at Versailles. Richard Morris Hunt specialized in palaces—Cornelius Vanderbilt got a 16th-century Genoa palace, the Breakers, in 1890s, W.K. Vanderbilt a marble house with Corinthian colonnade. But the super palace is the Ochre Court now Salve Regina College.

Boston is home of our national roots and early architectural masterpieces such as Independence Hall, 1732-52, a Georgian design; the Harrison Gray Otis House, a three-story square brick mansion by Bulfinch, who also built the State House, 1798, and enlarged and remodeled Faneuil Hall. Trinity Church, 1877, by H.H. Richardson. Boston Public Library, 1883-7, by McKim, Mead & White. The original: Bibliotheque St. Geneviève in Paris. Boston's most charming residential section is Beacon Hill. The Old Museum, 1876-8, is Victorian Gothic; the Museum of Fine Arts has a collection of fine furniture.

Across the Charles River in **Cambridge,** Peter Harrison designed the Colonial Georgian Christ's Church, 1761. More recently, Walter Gropius of the Architects Collaborative put up the Graduate Center of Harvard, 1959. The Carpenter Visual Arts Center, 1960, is by Le Corbusier. Sert, Jackson & Gourley erected Housing for Married Students, 1964. The buildings continue Le Corbusier's ideas, adding an irregular skyline of the tower buildings. At the Massachusetts Institute of Technology, Alvar Aalto designed the Senior Students Dormitory, 1948. Eero Saarinen designed the chapel and the auditorium.

There's a treasury of H.H. Richardson designs at **North Easton,** Mass. The group includes the granite Oaks Ames Memorial Library, 1877-9; Oliver Ames Jr. Memorial Town Hall, 1870-81; the stone Gate Lodge of Ames House, 1880-1.

Charles Bulfinch's best is the Old Meeting House, 1816, in **Lancaster,** Mass., brick with arched portico, Ionic columns.



VIRGINIA STATE TRAVEL SERVICE

A national shrine since 1941, this stately Greek Revival house in Staunton, Va. is the birthplace of Woodrow Wilson, 28th President of the United States. The grounds include an authentic Victorian garden, a restoration by the Garden Club of Virginia. The house was built in 1846.

An early example of an American house with center chimney and small leaded windows: the Parson Capen House, 1683, in **Topsfield.**

Beautiful Chestnut St., with arched elm trees, in **Salem,** dates from 1796 and the three-story mansions that line it from the early 1800s. The Jonathon Hodges House is by Samuel McIntire.

The Old Ironworks House, 1643, with its gabled roof is only a part of the Saugus Ironworks Museum group of 17th-century pieces, in **Saugus.**

Old Sturbridge Village is a community collected from the early 1800s. The Wells brothers brought together 19th-century tools, clocks, furniture and period houses and barns in which to store them. Voilà, instant village, in **Sturbridge.**

Deerfield, Mass., is a historic village of handsomely furnished Colonial homes.

Near **Pittsfield,** the Hancock Shaker Village, gives a picture of how these industrious people lived and created their frugal, functional furnishings.

THE MIDWEST

Chicago grew up with good designs. The "new urban" architecture, alias the skyscraper, got its start there. The Carson Pirie Scott store, 1889-1904, by Louis Sullivan, is a monument to the steel frame. Sullivan softened strict lines with art-nouveau decoration on the façade. Sullivan with partner Adler did the Auditorium of Roosevelt University, 1889. A Frank Lloyd Wright "Prairie House," the Robie House, 1908-9, is perhaps *the* classic of modern design. Planes of brick and glass parallel earth. Mies van der Rohe made the materials, glass, brick, steel in the framework of the Institute of Technology, 1956, part of the décor. He put up his steel-and-glass apartment house, 860 Lakeshore Drive, in 1951. Sixteen cantilevered semicircular balconies ring the twin towers of Marina City, by Bertrand Goldberg Associates, 1964. "Big John," Skidmore, Owings & Merrill's 100-story John Hancock Center, 1965-69, dominates the skyline. Visitors can catch its view from the 94th floor. In **Plano,** Ill., Mies van der Rohe glassed in the Farnsworth House, 1950—with no division between living space or the outdoors besides glass walls and attitude.

The interior of the administration building for S. C. Johnson & Son, 1936-9, in **Racine,** Wis., is one of Frank Lloyd Wright's best. Solid reinforced columns taper out on top to turn into the roof. The laboratory tower added to the original building in 1949 has walls of shimmering glass tubes.

Wright set his own summer home/study center, Taliesin, in **Spring Green,** Wis.

In the environs of **Detroit,** Mich., two triumphs: in **Dearborn,** the Henry Ford Museum collection of Americana and Greenfield Village, for which Ford had nearly 100 early houses brought from all parts of the country; in **Warren,** the General Motors Technical Center, Eero Saarinen's composition of 25 buildings, gardens and pools built 1951-57.

The State Capitol in **St. Paul,** Minn., boasts the world's largest unsupported marble dome; the American Swedish Institute acknowledges Swedish-American art and culture in a 30-room mansion at 2600 Park Ave.

THE SOUTHWEST

One of the few theaters wrought by Wright is the Kalita Humphrys Theater of the **Dallas** Theater Center in Texas. In **Fort Worth,** Louis I. Kahn created classically proportioned Kimbell Art Museum, which opened in 1972.

Houston spans generations. The Old Market Square and Long Row of four restored homes, 1840-68, in the Sam Houston Historical Park are for traditionalists and the Astrodome for moderns. In our own time zone: the Galeria, a composite of chic shops all conveniently under one roof.

Philip Johnson designed the Art Museum of South Texas, 1972, in **Corpus Christi.** The white concrete structure sits on the edge of blue bay waters.

Oklahoma is rife with artifacts of its days as the Indian Territory. Of particular note, the Indian arts collected at **Tulsa**'s Philbrook Art Center (2727 S. Rockford Rd.) and Thomas Gilcrease Institute of American History and Art (West Newton Street and North 25 West Avenue). A work of a later time, the 225-foot tower and bas-relief figures of the Boston Avenue Methodist Church, 1929.

THE WEST

The country's first apartments, the adobe brick at **Taos Pueblo,** N. Mex., aren't skyscrapers, but the two buildings rise up four and five stories and have for many years.

Santa Fe's plaza is picture-postcard material. The narrow streets have shops circling central patios. The 400-foot Palace of the Governors, 1610, is pure Pueblo.

The question is not only how the Pueblo Indians scaled 400 feet up the side of a sheer cliff to the top of a dry mesa to homestead **Acoma,** but also: Why? Why not? Once up, they built 100-foot-long, 40-foot-high stone dwellings with sele-

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Design

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dwellings at some time before 1539, when it was discovered. Much later, in 1629, San Esteban Rey, the largest adobe mission, was built.

Outstanding building at the U.S. Air Force Academy (1956-62) in **Colorado Springs,** Col., designed by Skidmore, Owings & Merrill, is the chapel. It's a series of tepee-shaped modular aluminum frames.

Our most organic architecture: cliff dwellings in canyon walls the Pueblo Indians called home until the 1200s. At **Mesa Verde National Park** in Colorado.

Wyoming has more big game than it has people, and the natural wonders of Yellowstone and Grand Teton National Parks dominate. One sign of man's influence, the Old West preserved in the frontier Buffalo Bill Village in **Cody.**

In Utah, **Salt Lake City's** Beehive House, 1854, a two-story rectangular Greek Revival, was furnished with Victorian pieces. Mormon Brigham Young, his 19 wives and 56 children lived there.

Walls of Frank Lloyd Wright's winter home, Taliesin West, 1938-9, in **Paradise Valley,** Ariz., were formed of native boulders and concrete. Redwood trusses support translucent canvas roof flaps and windows.

In **Phoenix** a spiral connects the levels of a circular house designed in 1952 by Wright for his son, David.

New expressionist Paulo Soleri builds floating concrete structures at his home in **Scottsdale.** He also digs caves.

Saint Xavier del Bac, 1738-97, in **Tucson** is one of the most beautiful missions. From 1769 to 1823, Franciscan fathers in California founded 21 missions between San Diego and Sonoma. Some still stand. San Gabriel Archangel (1771) in **San Gabriel,** San Buenaventura (1782) in **Ventura** and the Old Mission (1786) in regal **Santa Barbara,** the queen of missions, are fine examples.

Simon Rodia spent off-hours for 33 years building eight cement-coated steel spires in **Watts,** Calif. He coated the cement with a mosaic of crockery, tile and bottle bits.

Rudolph Schindler built his residence in 1922 on Kings Road in **West Hollywood** with sliding glass doors that open onto outdoor patios—an innovation at that time.

Richard Neutra built the Philip M. Lovell House (1929) out of glass, steel and concrete on top of a hill in **Los Angeles.** Around Los Angeles came the fantastic Brown Derby Restaurant, 1926, and Graumann's Chinese Theater, 1927. The Los Angeles Music Center Complex is a mecca for the arts.

Brothers Charles Sumner Greene and Henry Mather Greene built the David B. Gamble House (1908) with outstanding detailing in cabinets, lighting, paneling. It's in Westmoreland Plaza in **Pasadena.**

At William Randolph Hearst's **San Simeon,** La Casa Grande is only one of a maze of castles and mansions intertwined in formal Italian gardens. Inside, decorative arts valued at $50 million.

At **Monterey,** there's a touch of New England, a bit of Western ranch-style and a lot of Spanish red-roofed white stuccos along a "Path of History."

Berkeley is the site of Bernard R. Maybeck's First Church of Christ Scientist, 1910, with Gothic-like columns topped by trellises.

Sophisticated **San Francisco** is as East as the West gets. Physically, the city, bound to its rolier-coaster topography, comes up charming instead of ridiculous. It is best taken as a whole, but here are interesting parts: A vintage Victorian mansion, furnished, is home for the California Historical Society (2090 Jackson St.). Smaller-scaled Victorian houses climb Telegraph Hill. There's nothing small at all about Bernard R. Maybeck's Palace of Fine Arts, 1915, with a dominating rotunda in the midst of elliptical columns. Skidmore, Owings & Merrill made the Hancock Building (1959), resemble a palazzo. West of Fisherman's Wharf, facing the bay, Ghirardelli Square by Bernardi and Emmons, 1965, and the Cannery by Joseph Esherick and Associates, 1968, combine artsy-crafts shops, decorator headquarters and restaurants.

For island vacationers: on **Honolulu**'s King Street, the Kawaiaho Congregationalist Church, an 1841 coral translation of a white frame church on a New England green, and Hawaii's State House complex, by John Carl Warnecke and Associates and Belt, Lennon and Lo. In Puerto Rico, the Old Town of **San Juan** is a prudent rebuild, Edward Durrell Stone's museum in Ponce a marble-white modern. In the **U.S. Virgin Islands,** Government House preserves breeze-swept Colonial elegance in **St. Thomas;** Whim Great House revives the aura of plantation life on **St. Croix.** ■

TREASURES

Continued from page 119

things for vanity and artistry. I like having my home complete. I like the idea of coming in and seeing all the distractions around me. The passionate collector compares his "distractions" to the once-fashionable charm bracelets with their little trinkets and baubles that commemorated sentimental occasions. "There was an honesty to the charm bracelet and an admission that we are all by nature collectors." Another of London's comparisons: the 1970s style of wearing several "unmixable" necklaces at the same time.

If one is really a collector, no matter what that collection is, it is always somewhere in one's mind—not suffocatingly or nervously on one's mind, he feels. "If you have 13 chains, you are aware of what you might like for the fourteenth chain." As people are chemically attracted to each other, London thinks, there is a chemistry between people and things that results in the right mixture and scale.

And, he adds, a collector's work is never done: "If I need a bottle stopper to complete something I'm reworking, a little vibe in my head says *'Bottle Stopper!'* I may not find it immediately in New York, but maybe I'll find it several months from now in a Paris flea market. I love flea markets, and I admit my acquisitiveness is an addiction."

One of London's favorite "markets" is *not* "flea" but "thrift". The Bargain Box, 1579 Third Ave. in New York, divides the proceeds from sales and donations among 10 charities: "I've bought so many things there," says London, "lamps, antiques, clocks, costumes and props for the show. Not only do I so often find just what I like but at the same time I contribute to a fine charity."

And though he admits to a great love of trivia, "When I got insurance for the house, I had a gallery send down an appraiser. He applied unbelievable figures to some glued-together things. He thought nonsense junk was valuable."

London's television show, "The New Gene London Show," is taped in Philadelphia (where it has been for 14 years). He has lived in his Manhattan brownstone about 10 years, commuting to Philadelphia three days a week. "I like being a celebrity in Philadelphia, but not being bothered when I am back in New York."

The show, London says, "is very much like me. I might tell stories about mythology to children on the show or we'll go places or we'll have a bull session and talk about problems. Sometimes we'll make things." He loves youngsters and thinks there is a Gene London child inside the Gene London man. "There's an innocence about youth that I think I've retained. A naïveté that protects me in this skeptical veneer age."

But unlike a child, he knows who he is and what he is all about and can bask—without smugness—in the enjoyment and calm of self-acceptance. And isn't this what maturity is?

His acquisitiveness is a London family quirk. "Even my mother collects antiques—not things I particularly admire. My three brothers and I grew up in a house so filled with antiques, we couldn't have pillow fights and were always cautioned not to break anything. We thought we would all have clean, uncluttered houses when we grew up." But rebellion does not always conquer. "We all like clutter. In our homes nothing matches."

The Gene London version of clutter is not *exactly* sentimental. Nearly everything is reworked junk—not mementos or remembrances of things past. "Some of it *is* sentimental. If I get something and turn it into something that may work better, it means something to me. Maybe the reason I like the clutter is that if I remake a thing, it's a creation. I love taking things, turning them into something else. Maybe I collect for immortality."

Sham? Pretension? "It's neither," he says. "It's not make-believe. I've made a reality." In fact, he has created.

Childish? Childlike? Mature? "The hassle," London says, "is between the childish and childlike. I don't know what growing up is. I think it's when you realize that you can be whoever you want to be and still accept your responsibilities. I need the acceptance that children need because the child in me very much controls the man." That, he thinks, is not a crippling point, but one of his attractive points. He has all the bounce and enthusiasm, the curiosity and wonder of a child, but a man's ability to both execute his ideas and carry out his responsibilities. "I'm aware. It's not make-believe. I'm really stoned on reality." ■

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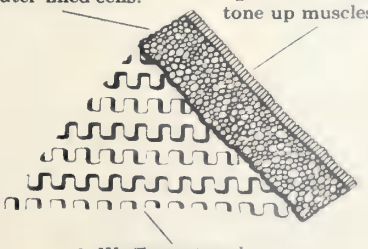
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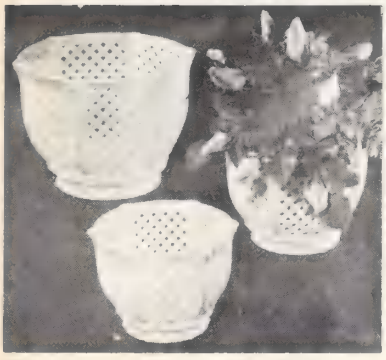
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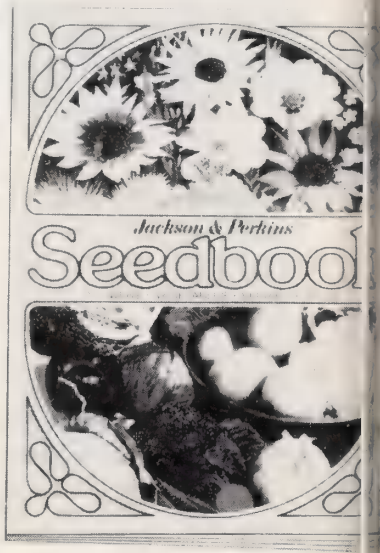
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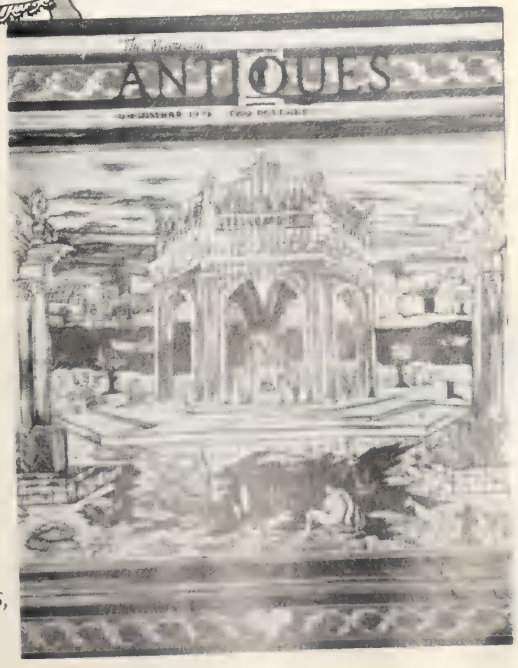
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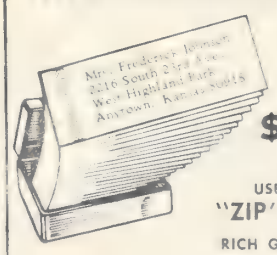
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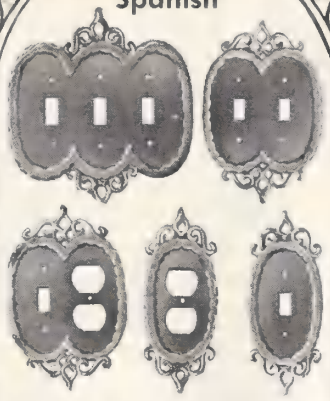
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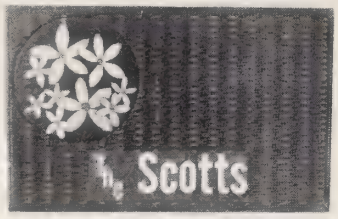
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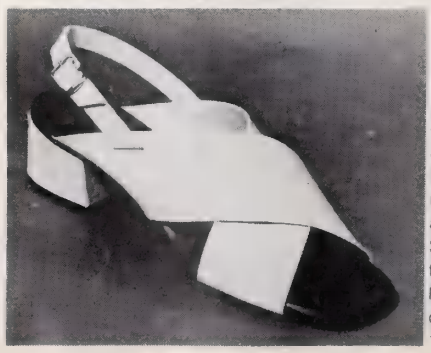
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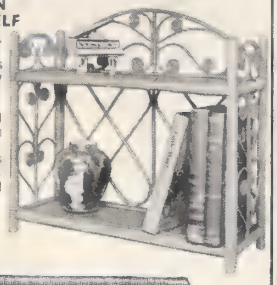
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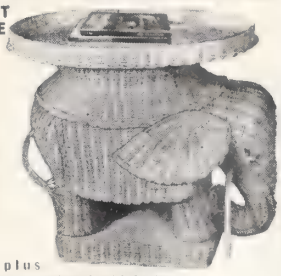




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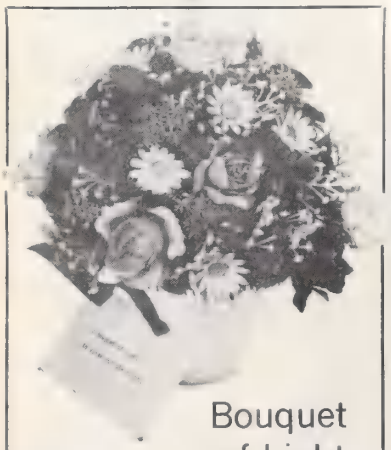
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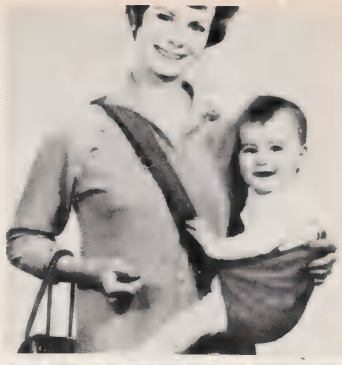
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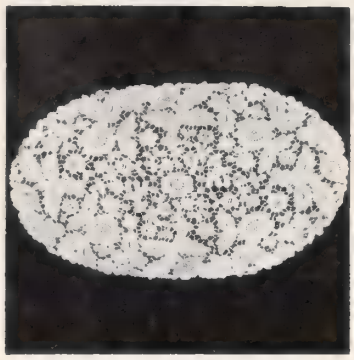
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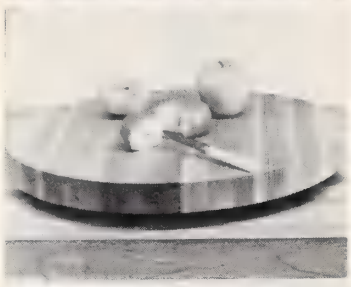
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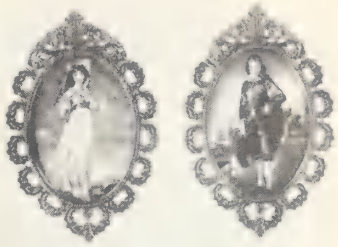
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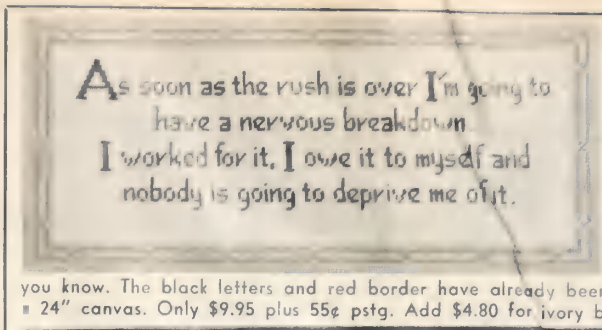
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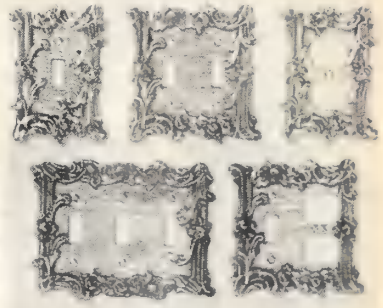
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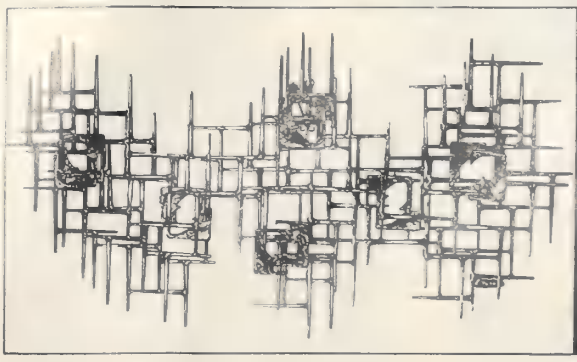
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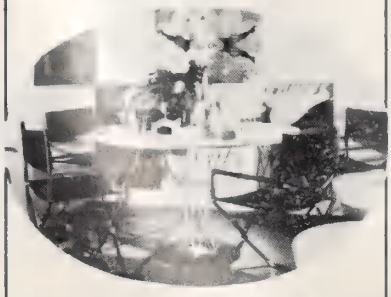
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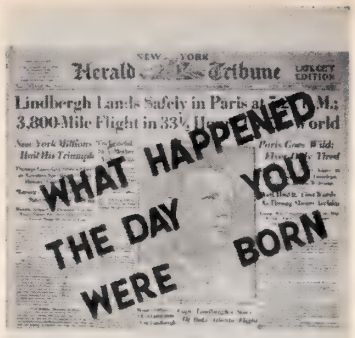
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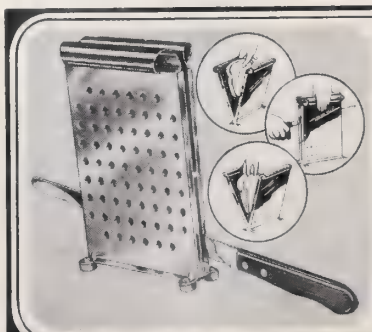
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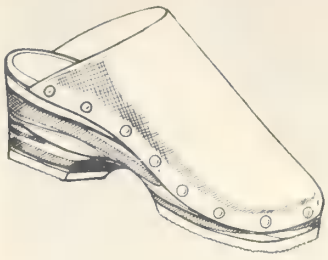
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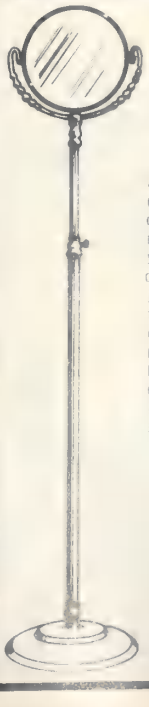
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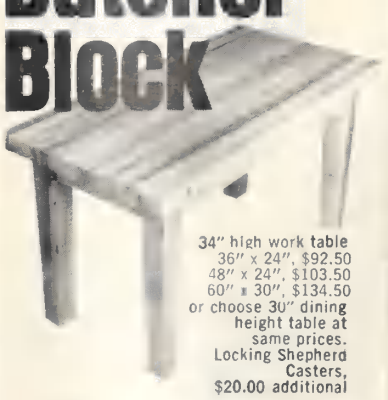
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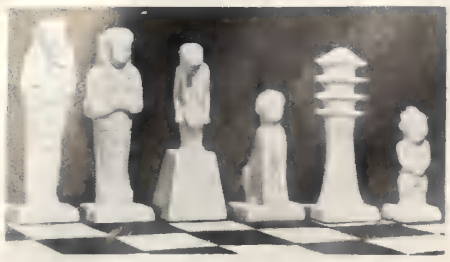
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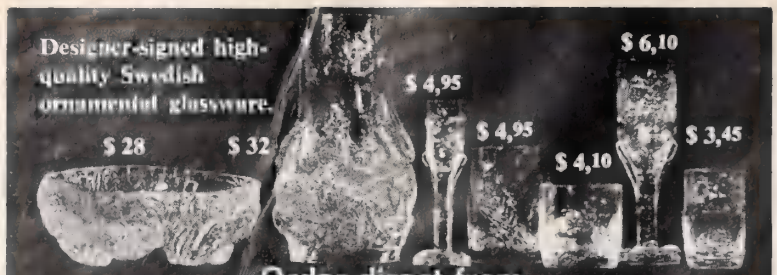
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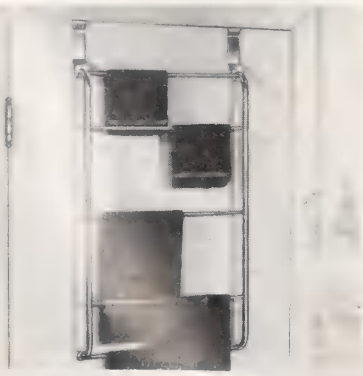
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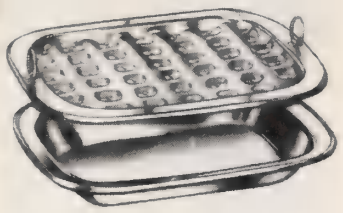


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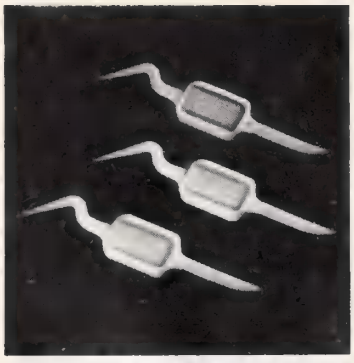
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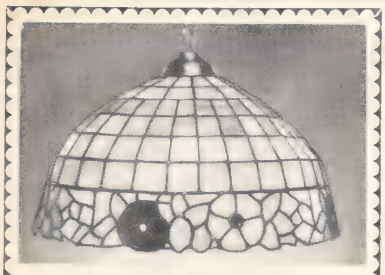
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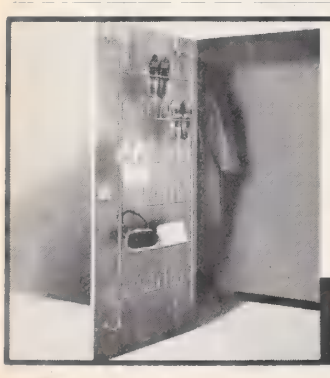


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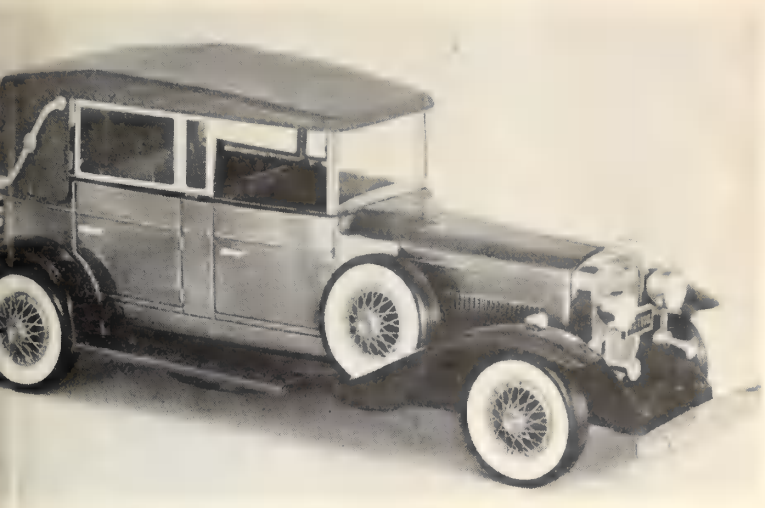


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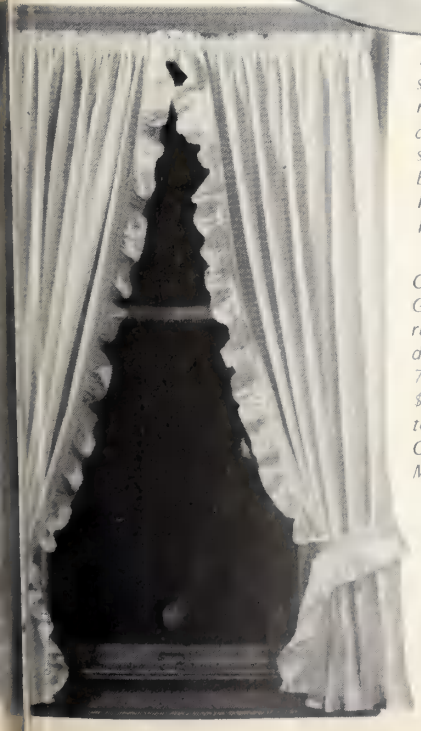
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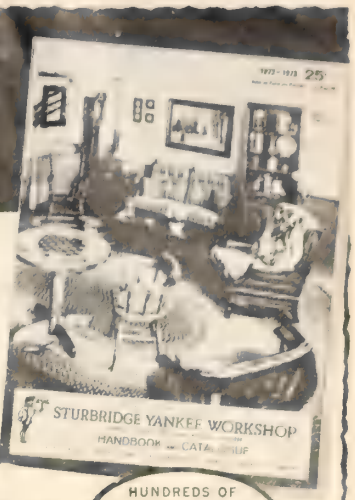
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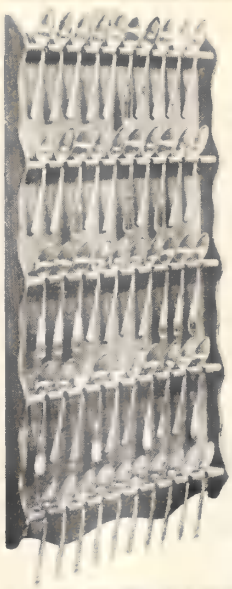
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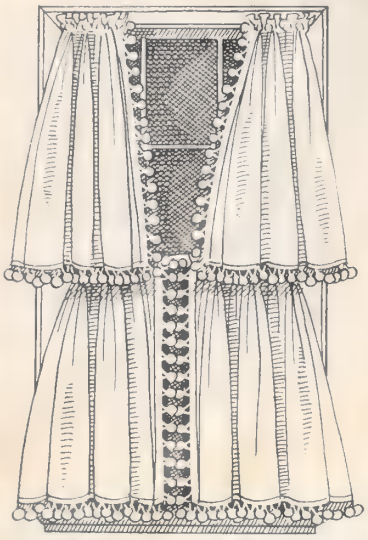
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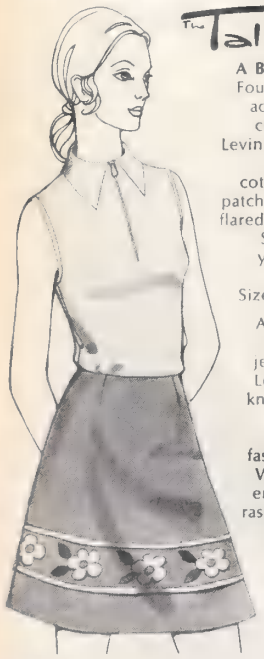


A unique conversation piece that you will never tire of. Kit includes your child's colorful art work on an 18"X18" needlepoint canvas, tapestry yarns to work complete design, needle and instructions. Finished size 14"X14". Use for pillow top, foot stool, or frame. Send your child's art and **$16.95** plus .75 mailing and handling charge.

N.J. res. add 5% tax.

Needlepoint Portraits

71 Stillwell Road, Kendall Park, N.J. 08824



The Talbots

A Blooming Outfit
Four fresh flowers adorn our pretty culotte by Leon Levin, of crisp drip-dry polyester/cotton, with back patch pocket on the flared back-zip skirt. Sky blue/white, yellow/white or pink/white. Sizes 6-18. $24.00.

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Add $1.00 for postage.

Send for free catalog.

TALBOTS • DEPT. CH, HINGHAM, MASS. 02043
Branches: Duxbury, Lenox, Mass., Mt. Carmel, Avon, Conn.



KEEP-SET OUTDOOR CAP

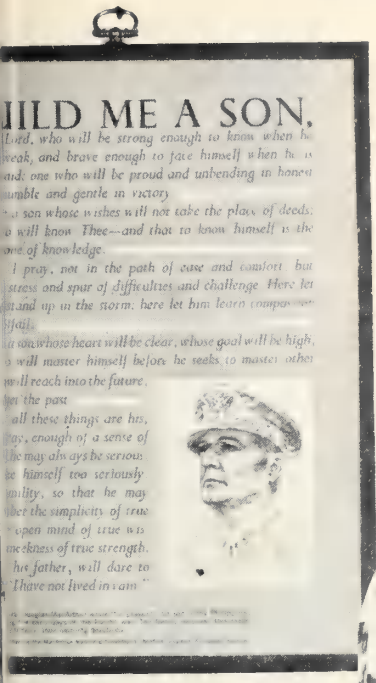
Here's the perfect new hair-do protection, with a lovely look, for all those outdoor activities. Cool airy netting fashioned into a smart cap protects your hair from sun, wind and moisture while you golf, garden, play tennis or whatever. Adjustable to fit all head and hairdo sizes. Choose white, blue, red, black or yellow, all with gold braid trim. Washable.

$3.98 each + 30¢ mailing
2 for $7.75 + 50¢ mailing

HOLLY HOUSE
Dept. HB-3, 9924 Edgecove Dallas, Tex. 72538



NIMBLE NEEDLEPOINT KITS. Hand-painted original designs on Swiss canvas, tape bound. Persian yarns, needle & easy instructions. 3½" square. Choose "Old Country Store" or "The Old Farm House". $3.25 ea.; $6, two. Ppd. (Frame not incl.) Downs, Dept. 1103, Evanston, IL 60204



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SONGBIRD HANDBAG is chic for shopping sprees, cruise stopovers. Cotton print handbag is lined, has stiff sides, turnclasp closure. 13x9x5", $6 ppd. Free full-color catalog of casual fashions. Johnny Appleseed's, Box 711, Beverly, Massachusetts 01915

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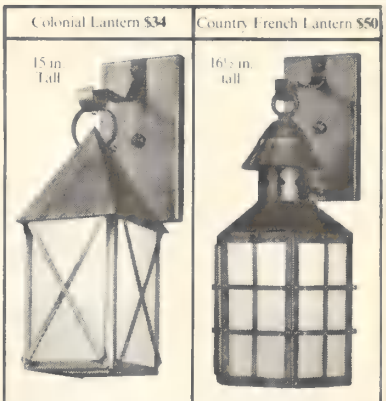


Beauty, elegance and comfort make the *TUXEDO LOVE SEAT* a joy to own. Seat and back cushions are zippered and reversible. Arm pillows and arm protectors included. Available in various grades and types of fine fabrics (stripes, solids, prints, brocades, damask; cut, antique, crushed and plain velvets; etc.). Please specify type and colors desired. L. 61", $213.50 as shown in quilted print. No C.O.D. Express charges collect. For further information, send $1.00 for Furniture Catalogue and Fabric Samples. Satisfaction guaranteed.

Hunt Galleries, Inc.

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Hickory, N. C. 28601

Colonial Lantern $34 | Country French Lantern $50



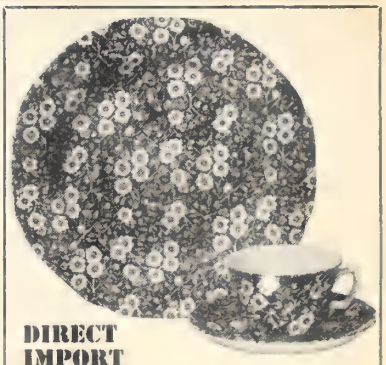
Handcrafted from solid brass or copper

Rare Antique Lamp Reproductions

We build these lamps entirely by hand in the old-fashioned way. The designs are authentic copies of lamps that lighted streets and houses 200 years ago (except, of course, they are electrified). Available as wall fixtures (shown above), post lanterns and hanging lanterns (no extra charge). Our little factory can't make too many of these. Order early.

Send $1.00 for beautiful full-color lighting catalog. We'll refund with $2 off on first order.

The Lamp Crafters (Dept. HB-3)
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DIRECT IMPORT

English Staffordshire
Blue or Brown Calico Pattern

Imported from England, this over-all deep blue or antique brown pattern, inspired by an Antique Calico print, will bring the freshness of Spring to your table settings. 12-piece service for 8 includes 8 dinner plates, 8 cereal soups, 8 bread and butters, 8 cups, 8 saucers, vegetable server, and platter.

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. . . provide a range of stunning table settings . . . add a glow of candlelight to fine living. Remove or add sections to adjust candlesticks to 4 different heights. Gold knob accents join the sections. Set includes 4 rods, knobs, candleholders, base & candle.



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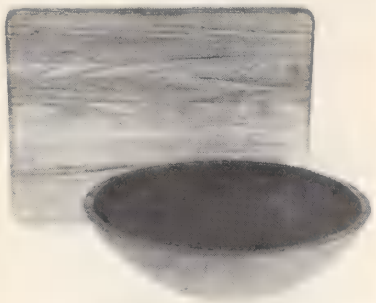


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Add $3. per pair of accompanying solid Teak Servers. Backed up by a BUTCHER BLOCK of Oiled Maple. Solid, durable, unbreakable, reliable. All of 2" thick to take heavy pounding. 12" x 15".

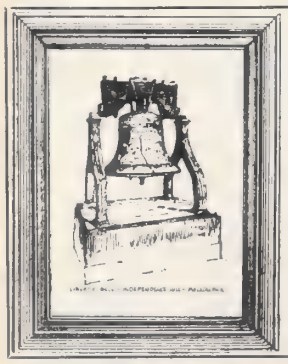
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WINSTON SWAGS & TIERS. White or egg-shell. Permanent Press polyester & cotton, 6"W. ruffles. 84"W. a pr. Tiers: 24" $4.75 30" $5, 36" $5.25, 45" $5.75. Swag top 84x38"L. $5.75 pr. Valance 22Dx65"W. $3. Add $1 post. Free brochure. Old Colony Curtains, B337E, Box 787, Westfield, NJ 07

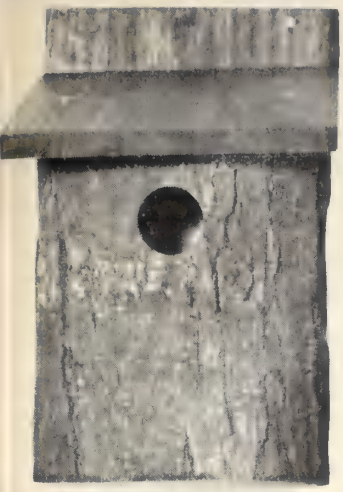
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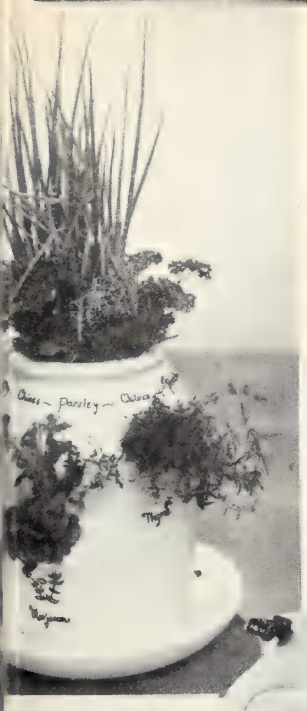
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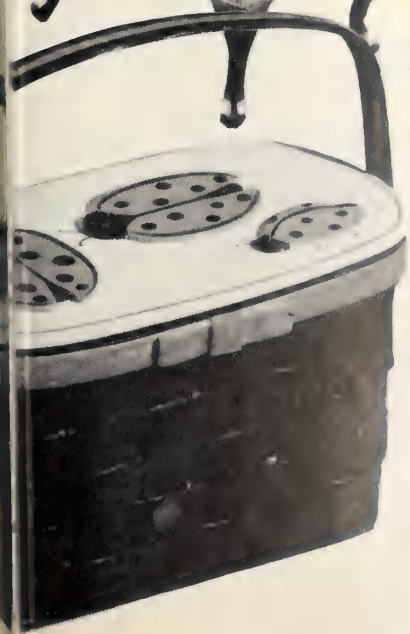
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COINS MINTED THE YEAR YOU WERE BORN!

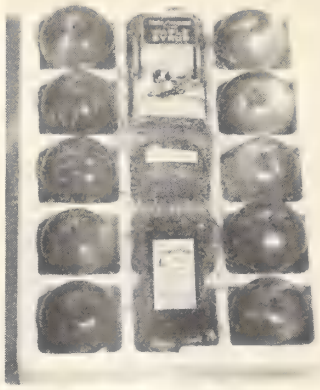
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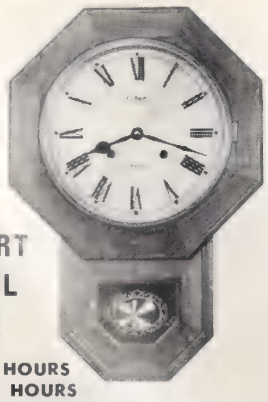
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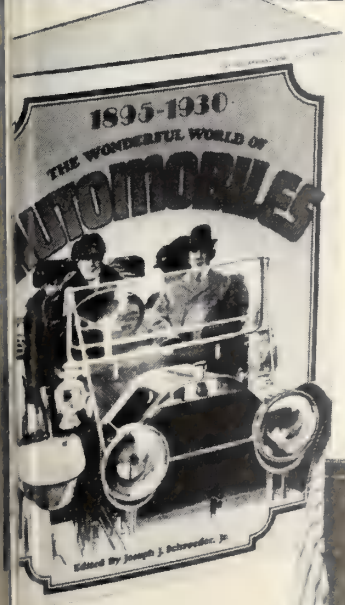


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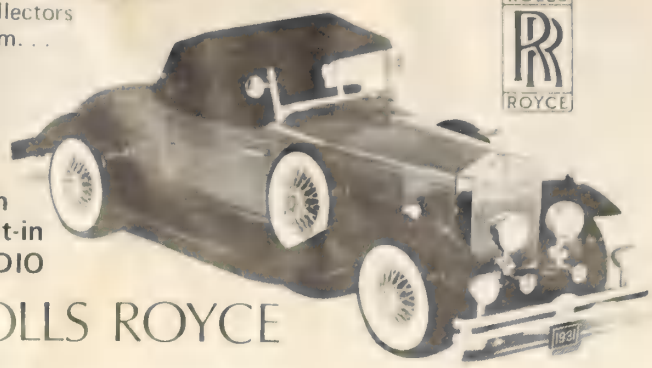


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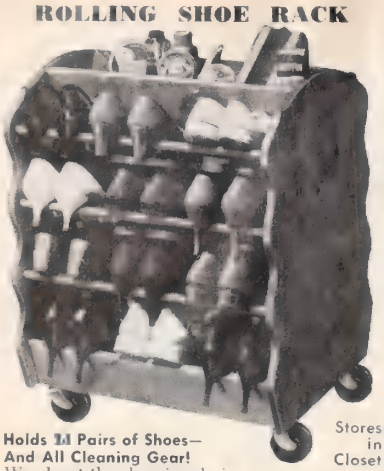


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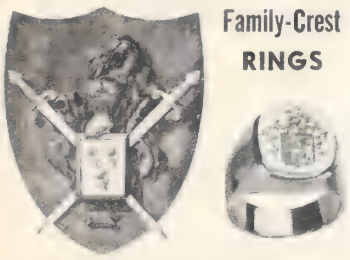
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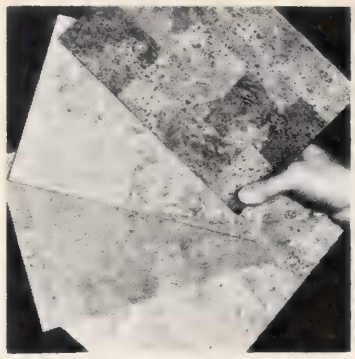
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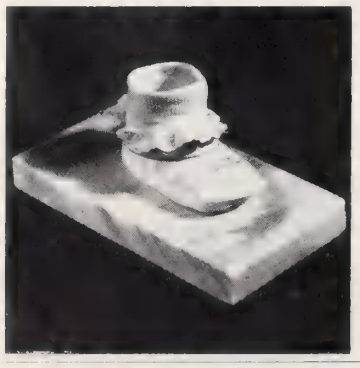
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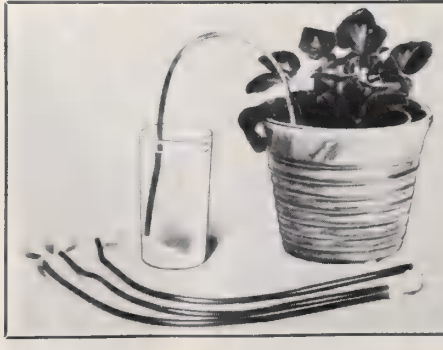
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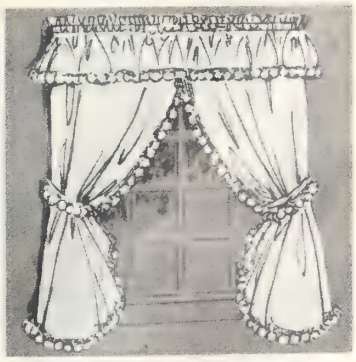
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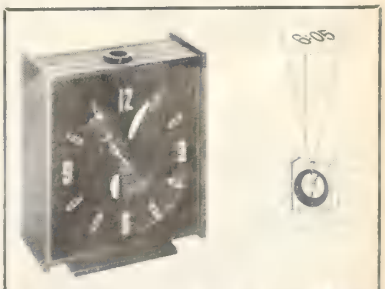
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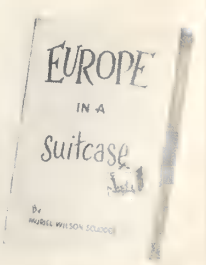
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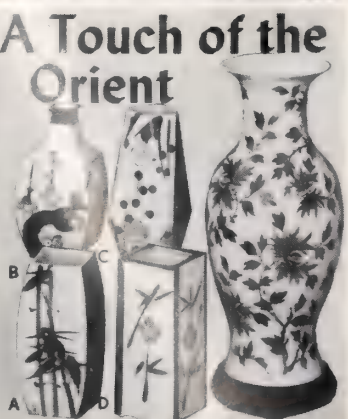
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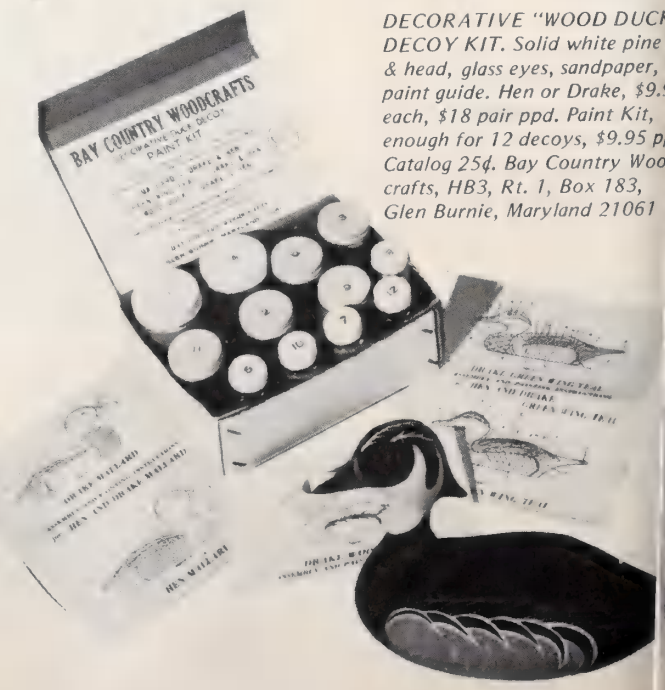


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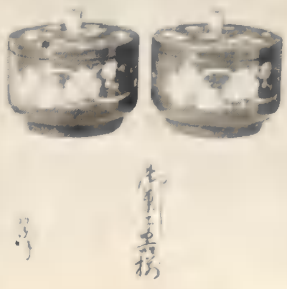




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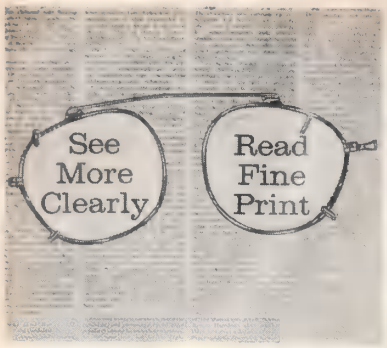
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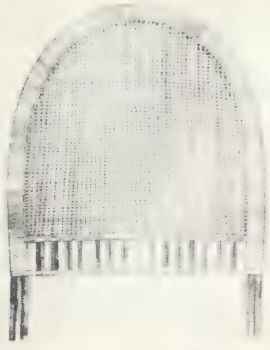
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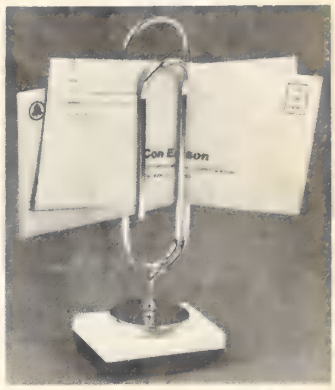
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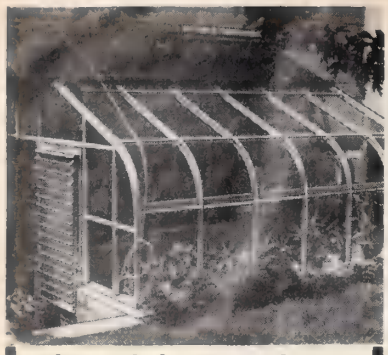


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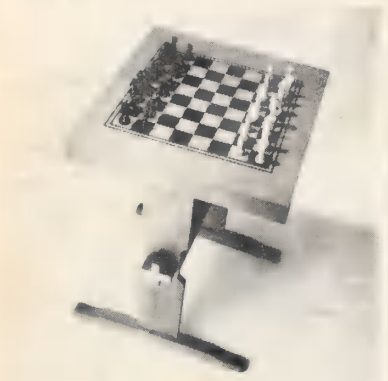
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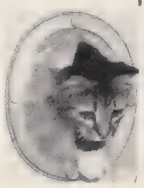


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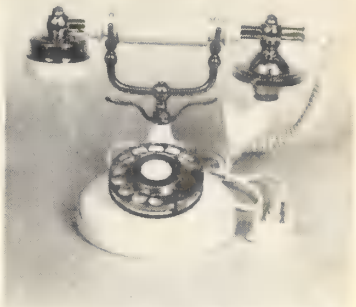
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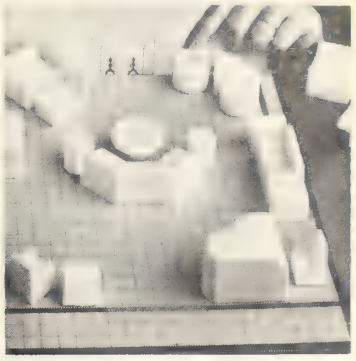
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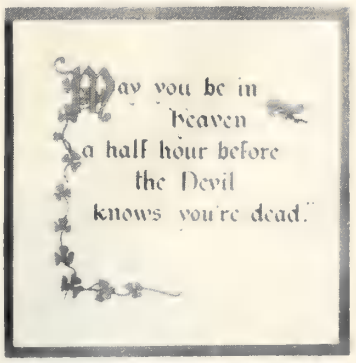
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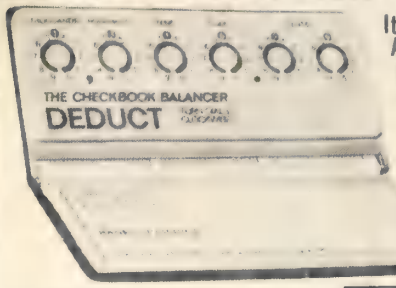
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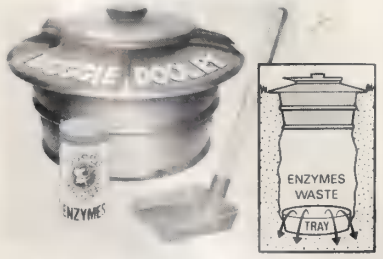
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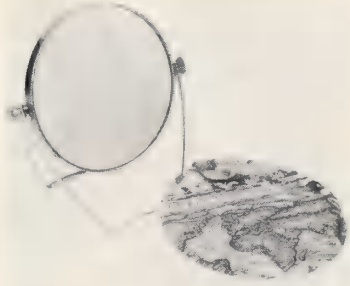
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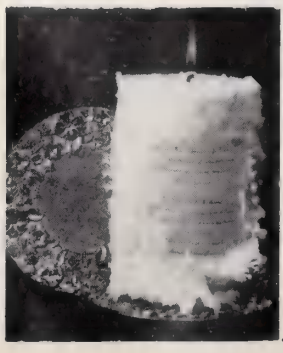
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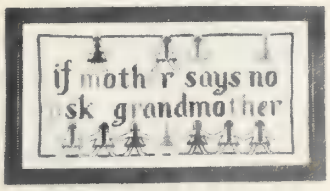
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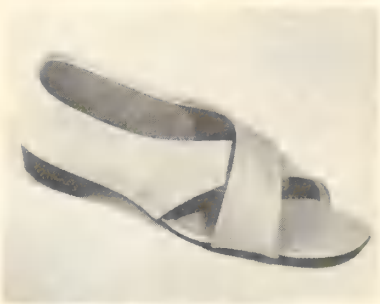
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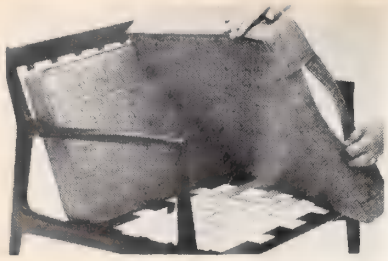


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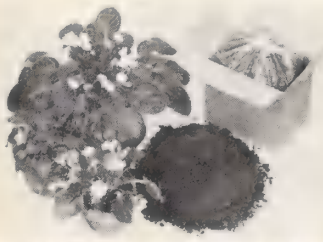
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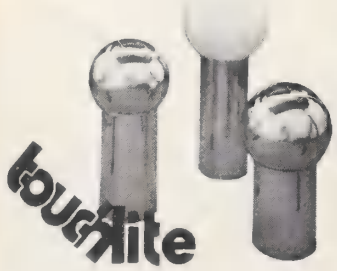


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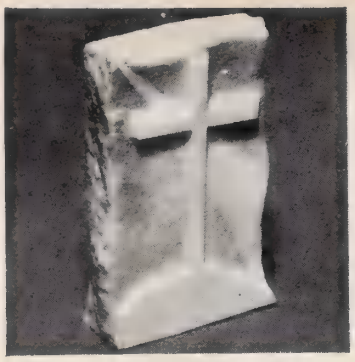
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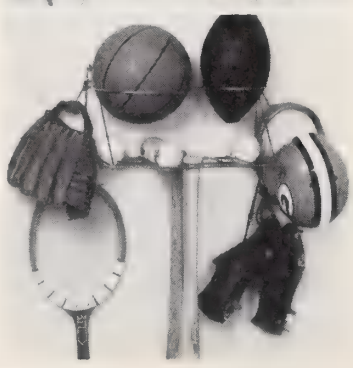
Needlepoint With Pride to th footstool cover you made fro this kit. Wreath of flowers h already been worked in so shades of blue & lavender wit green leaves. 11x11" design c 18x18" canvas also in rus orange & gold with green. $7.9 Add $4.80 for ivory backgrou yarn. Footstool, 13x13x10" H $20.95, $1.25 post. The Stitcher HB3, Wellesley, MA 02181.



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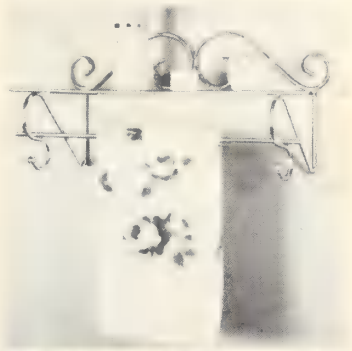
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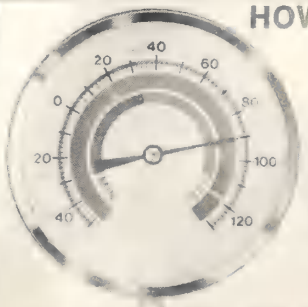


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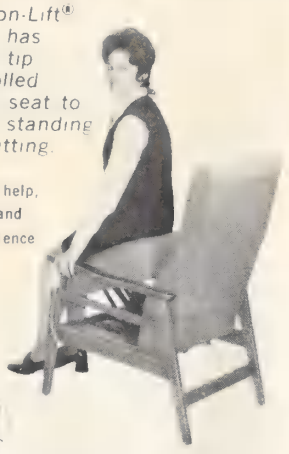
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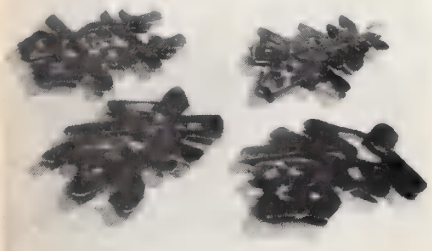
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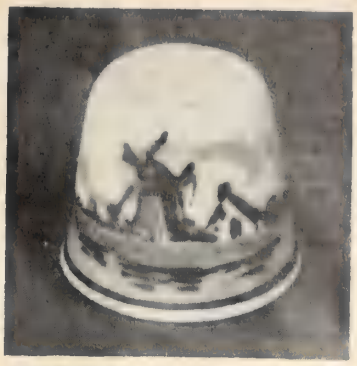
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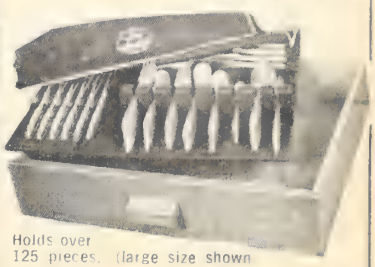
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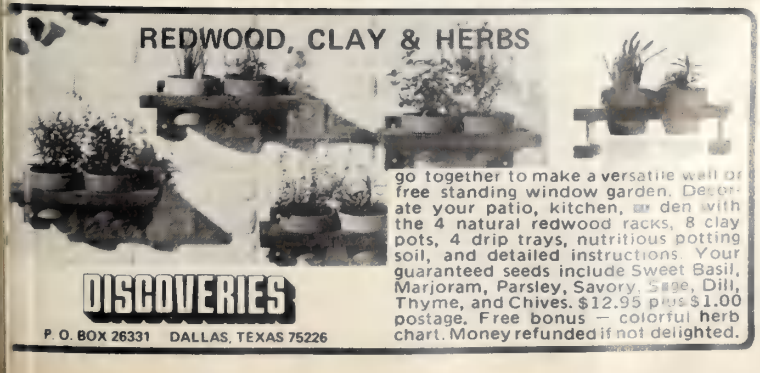
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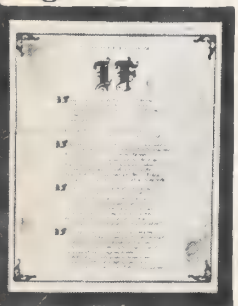
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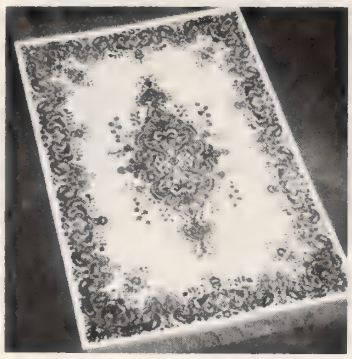
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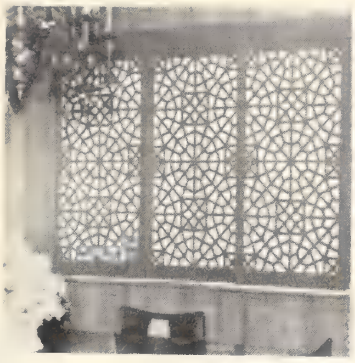
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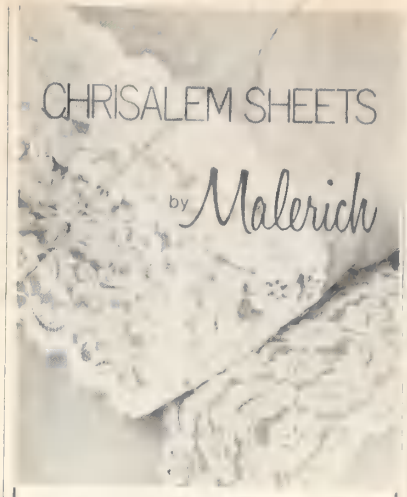
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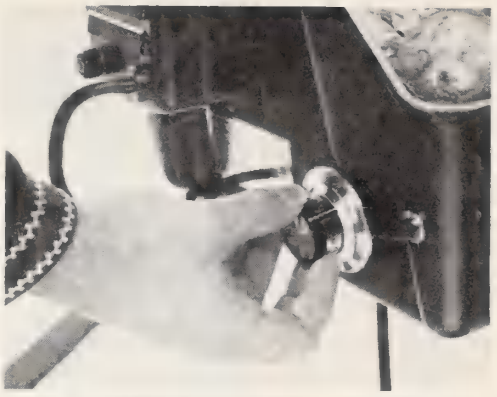
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APRIL 1973

House Beautiful®

Volume 115, Number 4

DECORATING: THE ROOMS YOU'VE ALWAYS WANTED

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COVER

Under the eaves, a young bed/sitting room becomes a charmingly Victorian hideaway with new fabrics designed by Gloria Vanderbilt for Bloomcraft. For 13 other idea rooms with a spirited—though relaxing—air, see the decorating portfolio beginning on page 109. Photograph, Bill Helms.

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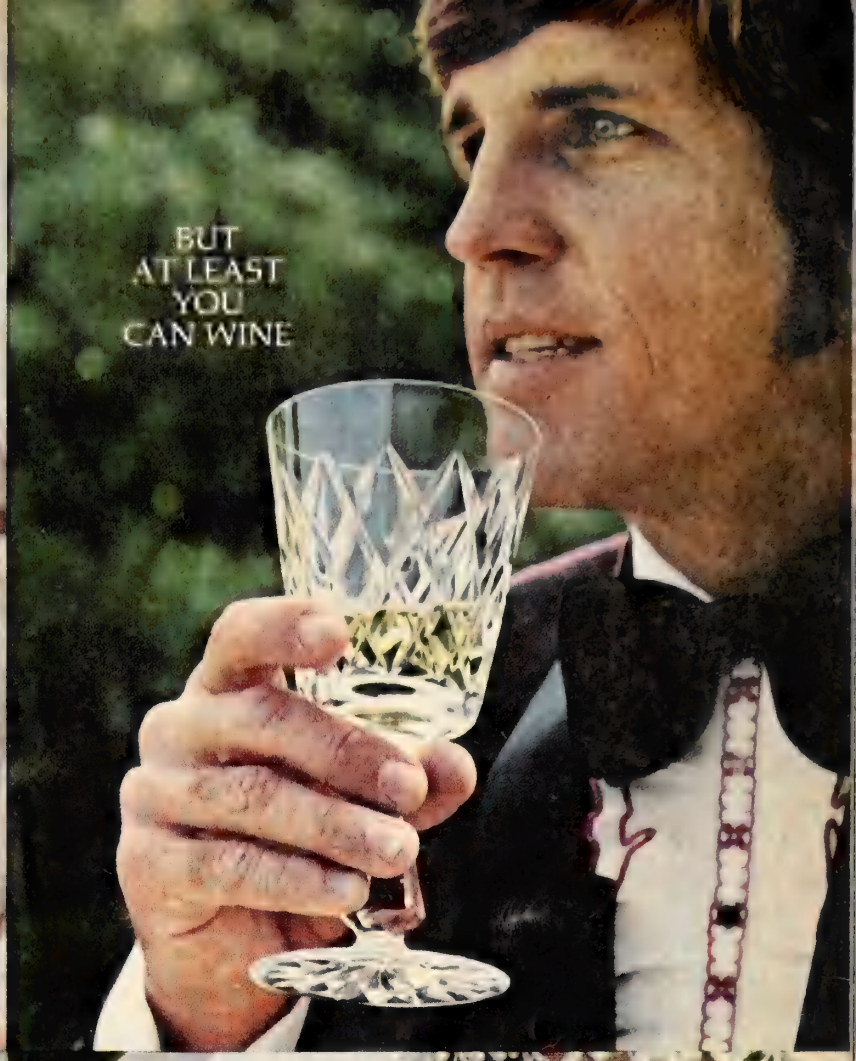
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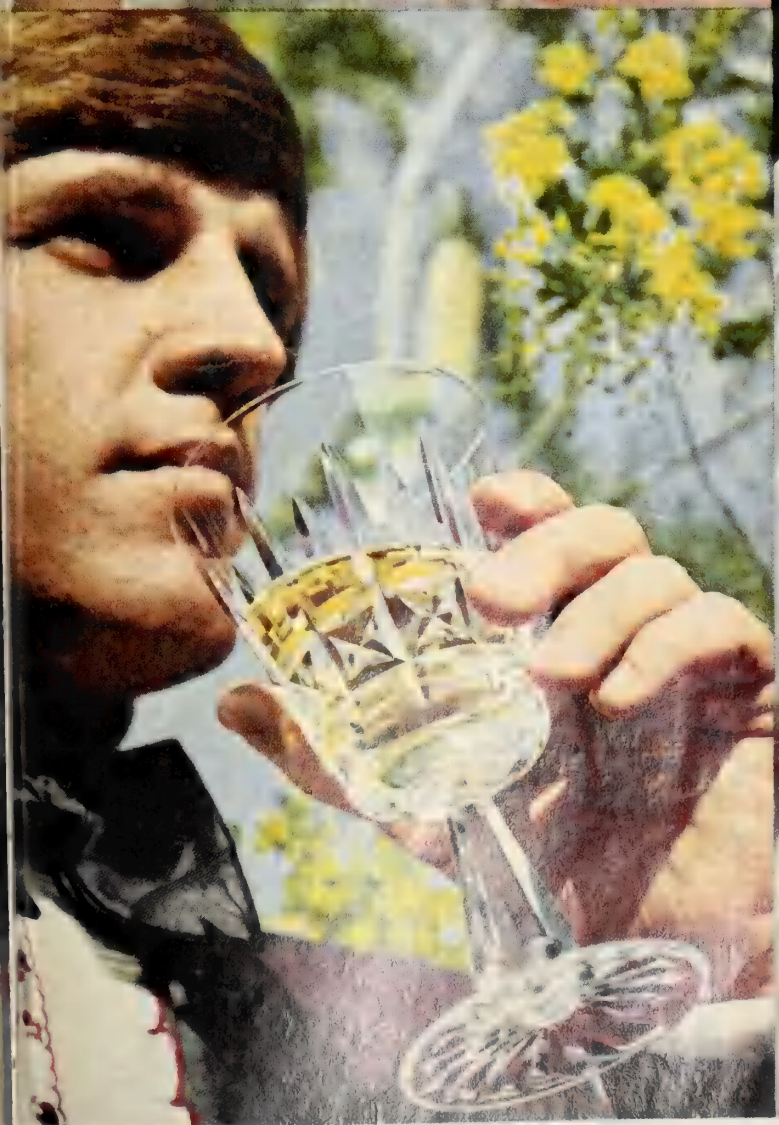
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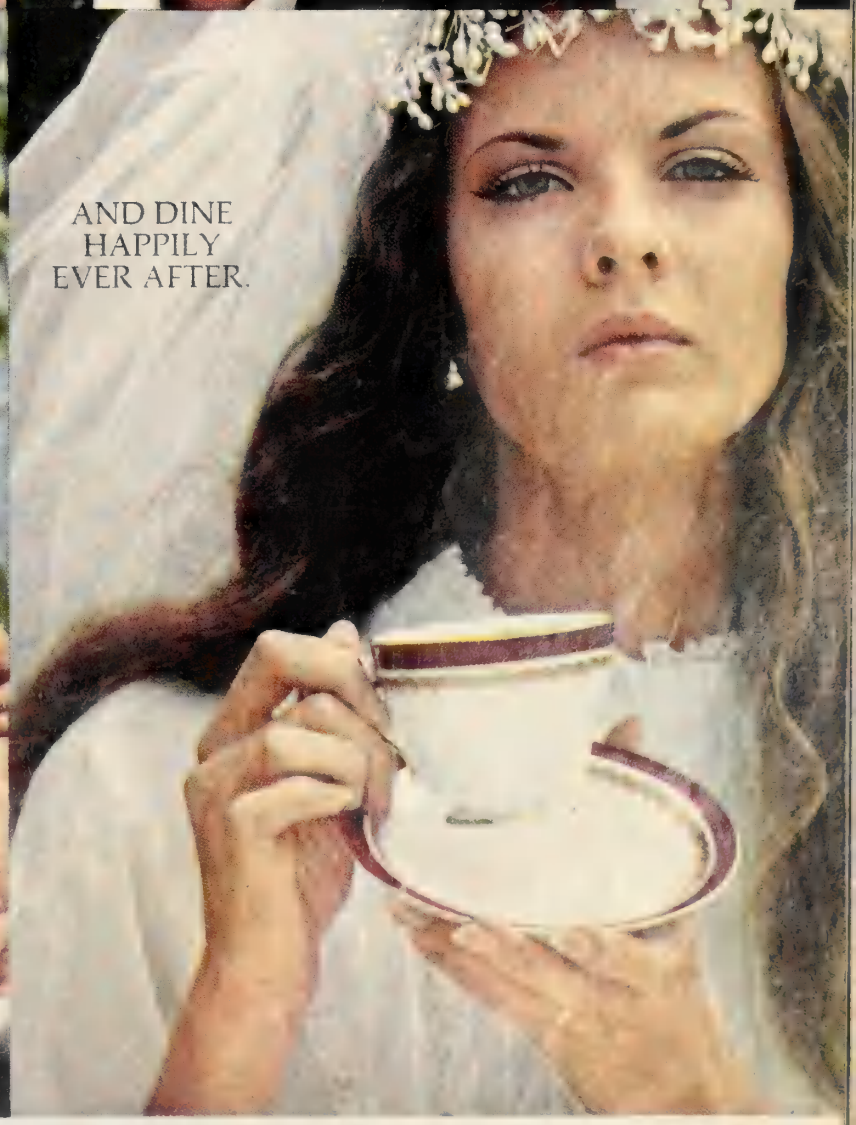
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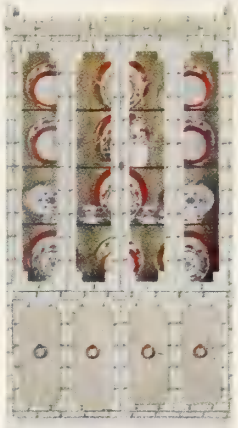
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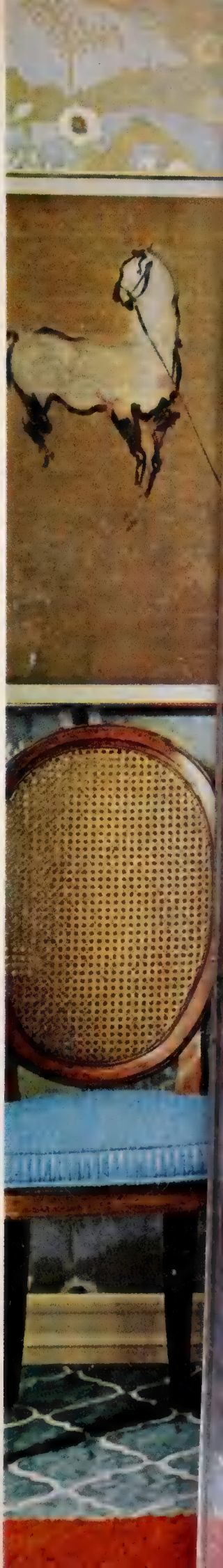
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Has Women's Lib accomplished anything concrete for its chosen minority? As with any mass movement, its success is only measured on a personal level. Here, three articles take Women's Lib off its worldwide pedestal and bring it down to the local banks, stores and offices that make up everyday life for the American woman. After all the hue and cry, we ask: Is it any easier for her to obtain credit? Are mortgages more available to her? Is there a job market beyond the typewriter?

WHAT PROFITS FROM 'LIB'?

insight

Mortgages: easier to get?

Up until a few years ago, a woman's name on a mortgage application was an invitation for denial. Most banks and other mortgage lenders welcomed a woman seeking a home mortgage loan with the same lack of enthusiasm ordinarily reserved for an embezzler.

That's no longer so true, for women now are getting a better break in the U.S. mortgage market. Many, for example, have been granted mortgage loans to buy condominium and cooperative apartments with virtually no questions asked. A career woman 35 to 40 years old or older generally has the least trouble obtaining a mortgage. A younger woman is less likely to get one because she might marry and quit work.

Some mortgage lenders continue to arbitrarily discount a working wife's salary for mortgage purposes if she is of childbearing age. The cutoff age, 35 to 45 years old, varies from lender to lender. A wife's salary is a plus factor only if she is older. This age factor is being lowered in some cases, eliminated in others; over-all, the attitudes toward women now are more liberal.

A recent survey of 421 savings and loan associations showed that some three-quarters of them have thawed their mortgage policies toward women. Among other things, that majority reported that they now consider a working wife's salary when a couple applies for a mortgage. (The more than 5,000 savings and loan associations in the country are by far the largest single source of all house mortgages—about 60%—given to home buyers. Next ranking sources of consumer home loans are commercial banks, life insurance companies and savings banks.)

Some young working wives will indeed quit work and bear children and this loss of income could make it difficult for a couple to meet their mortgage payments. Lawyer Eve Cary of the New York Civil Liberties Union readily acknowledges this possibility. Thus, in such a case the husband's salary should be the measure of a couple's ability to repay a mortgage. This brings up an important distinction. When a lender refuses to consider the salaries of *all* working wives of childbearing age instead of considering each couple on its individual merits, Ms. Cary says, (*Continued on page 14*)

Credit: not a full right yet

Because of protest, picketing and refusal by women to accept harsher standards for themselves than for men in obtaining credit, some progress (though not enough) has been made toward granting equal credit rights. Pressure has forced some department stores, loan associations, banks and brokerage houses to amend discriminatory policies. Aware of the seriousness of the problem, many states have established agencies to investigate credit problems based upon sex or marital status. Legislation to rectify the condition was drafted by Congresswoman Bella Abzug (D.-N.Y.) with her "Equal Credit Opportunity Act." Her proposal, should it become law, would prohibit discrimination by credit unions, savings and loan associations and federally insured banks on the basis of sex or marital status.

Positive steps have been taken by a few department store chains to suspend credit form requirements that a working woman's husband must be a co-signer. Franklin Simon in New York has been especially progressive and lists "Ms." on its applications. The major credit card companies—Diner's Club, American Express, Master Charge, BankAmericard and Carte Blanche—claim they do not discriminate and require only "verifiable income" and a good credit rating.

What are the still existing conditions that have brought about these few gains? Consider the facts: 38 million American women are in the labor force; of these, six million are the head of a household. But, ironically, sharing in or maintaining financial responsibility for a family does not automatically bring about "economic freedom" for a woman. With increasing frequency, cases have been reported of divorced, widowed, married and single women who've been unable to secure bank loans or credit cards in their own names *without* an (*Continued on page 14*)

Jobs: inching to equality

Before the Women's Liberation Movement, sex discrimination in business had a lot in common with the weather; everyone talked about it, but no one ever did anything about it.

Then, in March of 1972, thanks to small but intractable groups of feminists, the female work force gained a new and powerful friend: the U.S. Congress. Spurred by the libbers' laments, the government issued stern edicts to the nation's employers. Business was told to clean its own house. The fair sex would have to be given a fair shake or know the reason why.

"What we did was raise a ruckus and increase the pressure on government," recalls a National Organization for Women (NOW) vice president in Washington, D.C. "The companies are still dragging their feet. But they're frightened. They don't want to be hit with lawsuits. They're being forced to change their hiring and promotion policies and to open the door to women."

Indeed they are. Some employers, in fact, are practically beating the bushes for women managers, engineers and accountants. Spurring them on are the 1972 court rulings under which, for example, offending employers may now be taken into court by the Equal Employment Opportunity Commission. Equally motivating is the federal fiat requiring some 250,000 firms with government contracts to file affirmative-action programs—exact timetables of (*Continued on page 20*)

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insight

Mortgages: Continued from page 10

"Then you have what is the classic definition of discrimination."

Whether a woman by herself or a working wife and husband apply for a mortgage, the basic consideration, women's rights advocates say, should be the universal three Cs of consumer credit used for evaluating all credit: Capacity to repay, Capital worth and Credit experience. "Only it's more so with house mortgages," says Roger Hawkins of the American Banking Association, for men as well as women. That's clearly because of the large sum involved and the long repayment period.

If, by the way, you (man, woman or married couple) are refused a mortgage loan or any other kind of credit, the reason for the refusal must be disclosed to you on demand, according to the Fair Credit Reporting Act of 1971 (which also gives you the privilege of inspecting your private credit record on file with any credit bureau). You must request such disclosure in writing from the mortgage lender within 30 days.

This should become less necessary for women as traditional barriers are broken down. In the mortgage market the tide is flowing in favor of women because of their increased acceptance in the work force, the Pill, smaller families and, "probably most important of all," the increased popularity of condominium and planned unit development housing, says Richard G. Gilbert, president of the United States Savings and Loan League. This is because of the sharply reduced need for owner maintenance, particularly exterior, of such housing as regular maintenance for all owners is provided. In the past, Gilbert says, many lenders were reluctant to make a single-family home loan to a woman because they doubted a woman's ability to maintain such property. (But that, too, depends upon the individual.)

Sidney Kaye, executive vice president of the Advance Mortgage Corp., a large national mortgage banker, says that not long ago his firm had to remove women's mortgages from many of the large mortgage packages it regularly sold to banks, life insurance companies and other such clients. (Kaye's firm sells some $200 million worth of FHA-VA home mortgages each year to 100 large clients.) That's no longer true, Kaye told us for this article. He says, "Sex is no longer of concern to our investors, and women's mortgages no longer have to be rerouted away from certain large mortgage buyers. All credit-worthy mortgages are now accepted by all investors without exception."

In the home mortgage field it may take more time for all women to be treated as full-fledged, first-class citizens and credit risks. But things are now looking up for the woman who wants a house or condominium of her own.—ART WATKINS

Credit: Continued from page 10

"authorizing" male signature. Discriminatory practices that deny women credit often have no basis other than marital status:

- Although her income exceeds $18,000, a woman with two children was denied a charge account at a major department store because she was divorced. Bank references, a personal stock portfolio and her position as the owner of a New York City art gallery were all discounted.
- A woman with an income of over $20,000 applied for a credit card in her name with an airline. The company responded by requesting her husband's signature before the issuance of the card. She refused the request and her card was never sent.
- And a grim report: A California widow, unable to obtain credit of her own after her husband's death, solved the problem by continuing to use her dead husband's credit cards.

Credit grantors explain that applicants are evaluated upon their ability to pay, yet the married, divorced, separated woman or widow has discovered, in fact, that companies overlook their economic potential and see them as poor credit risks. The reason: If credit has been issued in her husband's name, a woman has no chance to establish a credit rating of her own. A financial Catch 22 exists. In order to get credit, a woman must show proof that she is credit-worthy, yet she is powerless to establish a credit rating since lenders recognize her as a *dependent* of her husband, not as an autonomous individual with earning power or financial responsibility. Discrimination escalates particularly if a woman is in the *(Continued on page 20)*

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This new Roper Electric Range (Model 2383) features a smooth, seam-free and sealed glass-ceramic cooktop plus dramatic full black glass door and continuous-cleaning oven. Gas model 1353 is shown in use.

Make Yourself Heard In Washington On Postal Increases

The United States Postal Service has tarted a series of second class postage rate ncreases that over a five-year period will ncrease the postage bills of magazines by n average of 127%. Anticipated increased ostal Service labor costs and continued nflation could make the final increase nuch higher. Some magazines could have ncreases of over two hundred percent, and nany may cease publishing. The inflation-ry effect of these abrupt and enormous rate ncreases on readers, publications, and ad-ertisers alike, are obvious. It is our feeling ne only way to cushion its effect would be nrough giving the magazine industry a easonable period of time in which to ad-ust to these increases.

Certainly the speed of these increases nould be removed from the sudden death ategory which has now put many of our orthiest publications in real jeopardy.

The rapid escalation of these rates is actu-lly counter to the original intent of Con-ress in the Postal Reorganization Act of 970, which presaged a "gradual" increase. hese increases are about as gradual as a uillotine. Only you, the reader, can do nything to prevent this. You can only act nrough Congress. In the House of Repre-ntatives, Congressman Morris K. Udall has introduced H.R. 1248, a bill that will, in addition to some special relief for non-profit and small circulation publications, spread the second class rate increases over a ten-year period instead of five, to give the magazine industry as a whole time to adjust to this heavy new burden. Senators Edward Kennedy and Barry Goldwater plan to introduce similar legislation, and Senator Gale W. McGee, Chairman of the Committee on Post Office & Civil Service, has shown his interest by introducing legislation.

If you agree with them and with us—that this is a fair and reasonable request to make of Congress, fill in and sign the ballot below and mail it to me. I will send it on, in duplicate, to your Congressman and Senators so the force of your opinion will be felt in both Houses. Or, of course, you can write them direct. But time is of the essence since both these bills will come up in this Congressional session. So we respectfully urge you to do one or the other now, since only you can do anything about this at all.

David A. McCann, Publisher
House Beautiful
717 Fifth Avenue
New York, N.Y. 10022

I agree!

agree with the Publisher of _____ Magazine that the postal bills of Senators ennedy and Goldwater and Congressman Udall as proposed in H.R. 1248 are urgently eeded to give relief to second class postage rates.

ame (PRINT) _____ Signature _____

ddress _____ City _____ State _____ Zip _____

ame of your Congressman _____

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textron

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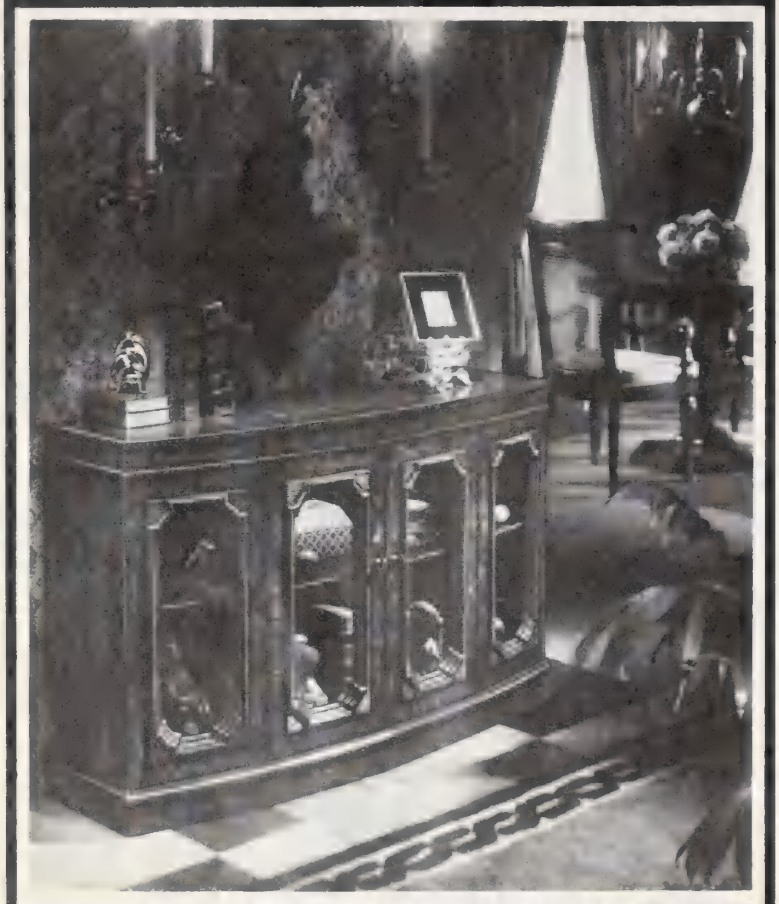
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insight

child-bearing age bracket. Credit institutions have rationalized that because a woman could become pregnant and quit work, her salary could not be counted on to pay debts. Testifying at the hearings of the National Commission on Consumer Finance, Congresswoman Martha Griffiths (D.-Mich.) said that creditors who believe that women of child-bearing age are unreliable perpetuate a myth. "Most women," she stated, "have control over whether they'll become pregnant and all women have control over whether they'll quit their jobs. I know of no evidence showing that married couples tend to default on loans when the wife bears children." Congresswoman Griffiths' statement is further affirmed by the Pennsylvania Commission on the Status of Women, now investigating discriminatory policies in credit: "There is no statistical evidence to indicate that [pregnancy] causes women to be a greater credit risk than that which is possible through accident or illness which can interrupt credit payments regardless of sex."

The single woman, too, is offended by credit practices when she marries. A Miss Barbara Jones who marries and becomes Mrs. Barbara Smith would most likely receive a new credit card in her husband's name—Mrs. *Robert* Smith. Bills in her husband's name would follow along with the dissolution of her individual credit rating. That a young wife earns a higher salary than her husband or is perhaps supporting a student husband is irrelevant data to banks, loan companies or retail creditors. As far as they are concerned, the man's signature—alone—validates a request for credit.

The double standard is still an invidious obstacle in the battle for economic equality for women. Carol de Saram, vice-president of the National Organization for Women (NOW), a Wall Street computer systems analyst, states that women have accepted not receiving credit as easily as they've accepted job discrimination. "But," she says, "since women have been made aware that they are a contributing part of the system and find that they don't share in the profits of that system, they've rightfully protested. Discrimination omits them from a society that makes them 'people of no property' and prevents them from earning a decent income and even being *eligible* for credit."

Ann Gropp, information officer for the Pennsylvania Commission on the Status of Women, states that this group now has identified the areas into which most credit abuses fall. They are (1) the extinction of a woman's individual credit upon marriage (2) requiring a married woman, who is a better credit risk than her husband, to list financial information about her husband and have him join in a credit card application without asking the same requirement of him, (3) extinction of a woman's credit after divorce because all credit had been in her husband's name (4) refusal of mortgage institutions to grant an unmarried woman a mortgage or to consider a wife's income in obtaining a mortgage, (5) discrimination of credit institutions toward widows who seek credit and (6) the application of different and stricter standards for women than for men who wish to obtain credit.

Any woman denied credit at a department store should file a complaint with her city human rights commission; if denied credit from a credit institution, with the state human rights commission. Or write to the D.C. Commission, Helen Lewis, Executive Director, Room 201, District Building, 14th Street and Pennsylvania Avenue N.W., Washington, D.C. 20004, or Carol de Saram, c/o NOW, 28 E. 56th St., N.Y.C. 10022. The issue of equal credit availability is an important one. No woman should be denied equal credit—and spending—rights.

—CONSTANCE BOGEN

Jobs: Continued from page 10

advancement for women at every job level. Naturally, not all employers are complying and not all women are whizzing up the job ladder. Married women who are returning to the work force are, from all reports, meeting with stubborn resistance. "There are my greatest problems," gloomily submits Jerry Fields, president of one of New York City's largest employment agencies. But, as the mood of the women's movement catches on, more and more women are finding interesting, impressive, well-salaried jobs easier to come by. Mrs. Sandy Salmons, for instance, a new worker, concedes that the new social atmosphere breezed her from journalism school straight (Continue

Gloria Vanderbilt

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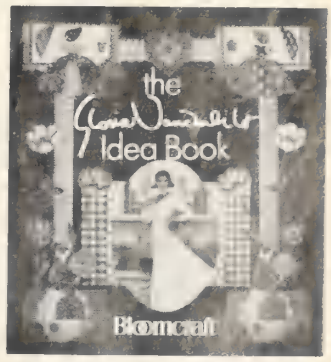


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insight

into a $17,000 per annum writing job at *Newsweek* magazine. And Milwaukee lawyer Jeri Sharma, 28, also credits the movement with twisting the arm of her formerly girl-shy employer. Says the high-paid attorney, "Three years ago, I was hired as a token. I had a lot of trouble getting anyone to take me seriously. Now they realize how capable women are and the last two lawyers they hired have been women."

Perhaps the best reflectors of women's easier access to high-caliber jobs are the employment agencies. At the University of Wisconsin, Dean of Counseling Janet Borders says: "More and more companies are looking for women today and in all fields. It's almost gotten to the point where blacks were a few years ago. If we have two people with the same qualifications and one of them is a woman, then she is going to get the job offer."

In this age of some enlightenment, women chemists, biologists and physicists still generally remain camouflaged behind "assistant" or "associate" titles. But a caucus of sisters in the sciences recently lit a bunsen burner under the prestigious American Association for the Advancement of the Sciences in Washington, D.C. In response, the association created a new office called "Opportunities in Science." Dr. Janet Brown, formerly a professor of political science and now the enthusiastic head of the new office, says, "Women in science simply haven't been visible. They get into the universities, but they don't tend to advance. When the subject is tenure, department chairs or research project directors, women run into discrimination. We're just now collecting statistics and developing goals and priorities to reverse the trend."

Medicine appears to be equally static. Feminists heatedly debate the contention of such schools as Johns Hopkins that "there are no quotas for women here." Only the future will tell whether the percentage of women doctors—only 7.7% in the U.S. versus 24% in Great Britain—will climb.

There is progress. Fifteen hundred college-educated women in lower management jobs with A.T.&T. sued for being overlooked when men in the same position were being advanced. In January, 1972, the bell tolled for them. They won.

Clearly, Women's Liberation is no miracle worker. It can't wish away male chauvinism overnight, whether in the bedroom or the boardroom. But it can continue to gnaw away at the conscience and consciousness of business, unions and the professions. It can continue to point up that women professionals average under $8,000 a year while men earn over $11,000 for the same or similar efforts.

Even if they don't subscribe to all the rhetoric of "lib," women ought to be grateful for the gains produced by the movement. Though the job market is far from equal for all, corporate barriers have cracked; not all the king's men can plaster them back again.—BARBARA LEWIS

letters

I can just imagine Charles Addams stepping out of that Victorian house on page 104 of the October issue. And I'm afraid it would seem unseemly to bathe in that churchlike upstairs master bath.—W.M.W., Savannah

I was delighted with both the modern and the Victorian homes presented in the October issue. As a lover of both styles, I found the contrast refreshing. Paging through the issue is a holiday I look forward to every month.—Mrs. C.L.J., Omaha

I'm glad to see in your November issue that you had some gifts at reasonable prices. But more, please. Anyone can think up a $1,000 table but I count on you for imaginative affordable gifts, as well.—H.S., Louisville

Your magazine brings me more pleasure and joy than any other that comes into my home. The other magazines are full of news of sex, murder, drugs, war, death. Only in yours do I see hope. As long as people build beautiful homes and work to make them more beautiful, there is a future for us and for the family as a unit.—F.S.C., Brunswick, Ga.

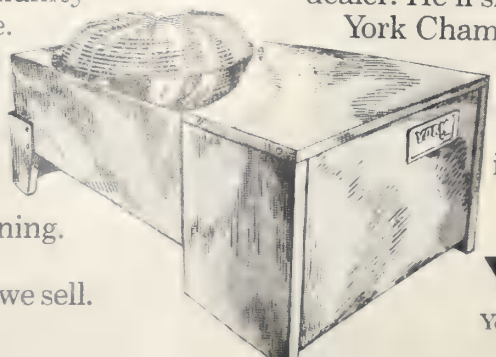
(*Continued*)



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insight

For the past 20 years your magazine has always held my attention. Although at times I was not happy over the contents, you seem to weather the storm and listen to complaints. . . . I am a graduate of Parsons School of Design and even when I was involved with children growing up, it gave me much pleasure to steal time to relax and enjoy your publication. Now, when I have teenagers who seem to need me and my car, I still find the time spent with you just as delightful.—Mrs. S.M.L., Cincinnati

HB has been in my home for 43 years now. Really, when I could not afford it, it was one luxury I had. I would drool over its beauty and though I couldn't afford what you showed I have picked up its beauty in my home—maybe in colors, maybe in a good but inexpensive antique, a figurine or beautiful wallpapers. But the November issue left me cold. Throw anything together—who cares?—Mrs. M.Y., Danville, Ill.

"My compliments to the chef." I am a young designer having practiced in the field both privately and with several companies, and your magazine never ceases to amaze me. It has enriched and enlightened my knowledge in the field of interior design. Your variety of room selections are refreshing to both mind and eye for anyone interested in interior décor. . . . Through the years I have read all the magazines pertaining to my field, and I consider yours the tops in the trade.—I.M.S., Rosedale, N.Y.

new



Carts can add fillips *to the party mood. Hardwood butcher block top at left is large enough to serve a huge roast. Maple cart rolls into a provincial setting with ease. $79. By Marguite Studios.* ***Haute cuisine chefs*** *note cart below: gas jets, wine rack, cutlery slots, all in stained oak frame. Serving Trolly, $800. At Designers Furniture Center, through decorators.*



PAUL JACOBSEN

(Continued on page 28



Sears presents the no-snag, no-sag drapery rod. Made beautifully for your beautiful draperies.

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ass can help build your own special ent into your new home. The house Murphys built, June Murphy will tell illed with special moments.

nted to plan our own home—a con- ry—so that we could take advantage e new things there are to live with Materials, conveniences, comforts. we wanted a design that would put rather than intrude on or destroy— y beautiful old things we have here. f the plantings that surround the re 60 years old, just now beginning their true beauty.

architect used a lot of glass to give ember of our family his or her own s with a favorite view.

re's a large sliding glass door on wall of our breakfast area so Ray by a beautiful, old redbud tree where ng a bird feeder. Meg's room has a -ceiling picture window that looks o a peaceful garden. And my favorite he one off our bedroom—a secluded at's nestled among the tops of some ens.

ourse, we haven't used glass only s. The clerestory windows we have out the house were put there to the light from the large glass areas. u know, remarkable things happen. our of the day, as the light changes, d in each room changes. Even on ary days, the whole house is alive it.

old house was much larger, but seems to have so much more space. certainly more exciting to live here."

John Bloodgood, AIA

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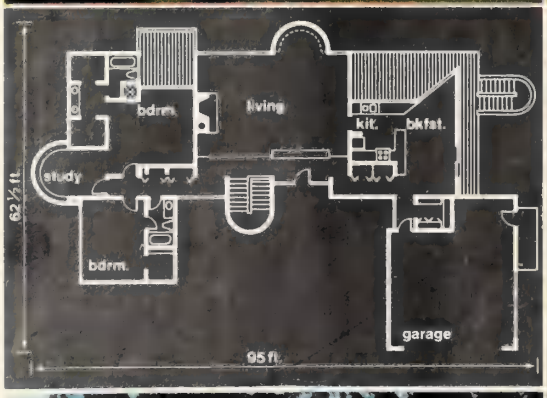
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insight



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—MARY BOWDEN

address book

The incurable collector will leave no stone unturned to find that certain something. Address Book mail of recent weeks testifies to this, and we're all for offering suggestions that may make the obstacle course to antique or elegant junk more interesting if not always quicker.

First, do not discount the *yellow pages* of your telephone book. Check these headings: "Antiques," "Repairs" for the wanted item. Sometimes the craftsman sells unclaimed things he fixes or he may be in a position to buy at an advantage. Also check under "Wrecking Yards" and "Junk Dealers."

Diligently pursue *newspapers*—the classified "For Saie" advertisements, not just the big city ones, but small town weeklies, which, incidentally, can make fascinating reading.

Visit the *library*. There are many special periodicals that are excellent. Some we enjoy are: **Antiques,** 551 Fifth Ave., N.Y.C. 10017; **The Antique Trader,** a weekly, Box 1050, Dubuque, Iowa 52001; **Hobbies,** The Magazine for Collectors, Lightner Publishing Corp., 1006 S. Michigan Ave., Chicago 60605; **The Antiques Journal,** Box 1046, Dubuque 52001.

Even though New York may not be your native soil, you probably have, at some time visited Greenwich Village, where shops sprawl from east to west side, starting at about 14th Street, and extending south for some 15 to 20 blocks. **The Village Voice,** a weekly newspaper of tabloid size, will usually tell you what is where and its classified advertisements are excellent. Find the paper on newsstands in New York or subscribe for $7 a year from 80 University Place., N.Y.C. 10003.

An invaluable paperback, **The Underground Collector** by Carol Brener, discusses 500 offbeat shops in New York selling antiques and curios. Mrs. Brener has carefully organized material into geographical areas with maps and shops. For each shop she lists name, address, telephone number, specialty, prices and, most helpful of details, the hours. If the owner is dilettante, she says so. Since small shops have a way of moving about, it is best to call before wearing out shoe leather. If not available at a local book shop, write Simon & Schuster, Rockefeller Center, 630 Fifth Ave., N.Y.C. 10020. Price, $2.95. (*Continued*)



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insight

The Brownstoner (which we've listed before in this space), a specialized bimonthly newsletter, is published by the Brownstone Revival Committee, 230 Park Ave., Room 1825, N.Y.C. 10017. It exchanges information on the restoration of those fine reminders of the past where the faithful can hope to find an Italianate overdoor bracket or a proper newel post. A $5 yearly membership brings the newsletter and the committee's guide to buying brownstones in New York City.

Whether you're a busy New Yorker or in town on a visit and want to make the most of limited time, consider 110 shops under one roof, *The Antiques Center of America.* Here are things for all tastes: Continental, Oriental, African, American; specialists in prints, clocks, glass, Wedgwood, art deco and art nouveau, theatrical and marine memorabilia, dolls, jewelry, kitchen antiques, sewing items of the past and one shop, with the open-ended name of Haven't Decided Inc., that sells African sculpture and jewelry, Ashanti gold weights, minerals. These are a few of the treasures. Owners of the shops are well informed and enjoy discussing their wares. We were prepared to find the usual sky-high Manhattan prices but were delightfully surprised to discover fair to downright modest tags. Naturally, the very rare and very beautiful is expensive. Occasionally, there are special exhibitions. If you can't visit in person, you may write for the pamphlet that lists and describes the stock of each shop. General questions may be addressed to Mrs. Renée Hartman, Director, Antiques Center of America Inc., 415 E. 53rd St., N.Y.C. 10022, or telephone (212) 486-0941. Hours are Monday-Thursday and on Saturday 10:30 a.m. to 5:30 p.m.; Sunday, 1 to 7 p.m. It's a fun place even if you're not in the market and, who knows, you might catch the collecting disease!

For the aficionado with plenty of time, the bounties of the *flea markets, auctions* and *antique shows* may yield the searched-for object. The periodicals mentioned include regular calendars listing these events and local newspapers have auction announcements for their areas.

Wrecking companies frequently maintain yards on the outskirts of the areas in which they operate and sell an amazing range of architectural paraphernalia, hardware, shutters, stained glass and who-knows-what. We were introduced to the joys of the wrecking yard many years ago when the old north end of Boston was dismantled. On one junket we were startled to see a mammoth Pharaoh, displaced from his guard of the old Egyptian movie palace in Brighton, sitting in a field. Look for our coming directory on "Wreckage for Recycling."

And lastly, some of you readers may have your own secret sources for finding the will-o'-the-wisp. If you care to share, write me: River Road, Upper Black Eddy, Pa. 18972.—JEAN BAKER

books

■ **Buying and Renovating a House in the City (A Practical Guide)** by Deirdre Stanforth and Martha Stamm (Alfred A. Knopf, paperback, $4.95) and **Remodeling Old Houses (Without Destroying Their Character)** by George Stephen (Alfred A. Knopf, paperback, $3.95)—Deirdre Stanforth and Martha Stamm write clearly and inclusively about renovating city houses, drawing from their personal experiences. With their husbands, both women bought and renewed houses in New York, where perhaps it is as difficult to remodel a townhouse as in any other American city. They discuss renovation in Boston, Providence, Richmond, San Francisco, Chicago and dozens of other familiar urban locales around the country. They conclude by outlining the practical steps one must consider—including all-important money and financing—in the course of turning a wretched wreck into a peaceful, comfortable home. A worthwhile book for anyone who might be even contemplating such a step.

As a companion piece, George Stephen's book is indispensable. Stephen is director of rehabilitation design for the Boston Redevelopment Authority, an imposing title. But don't let it put you off. His text is accompanied by 142 drawings that reveal more facets of renovation than (*Continued on page 34*)

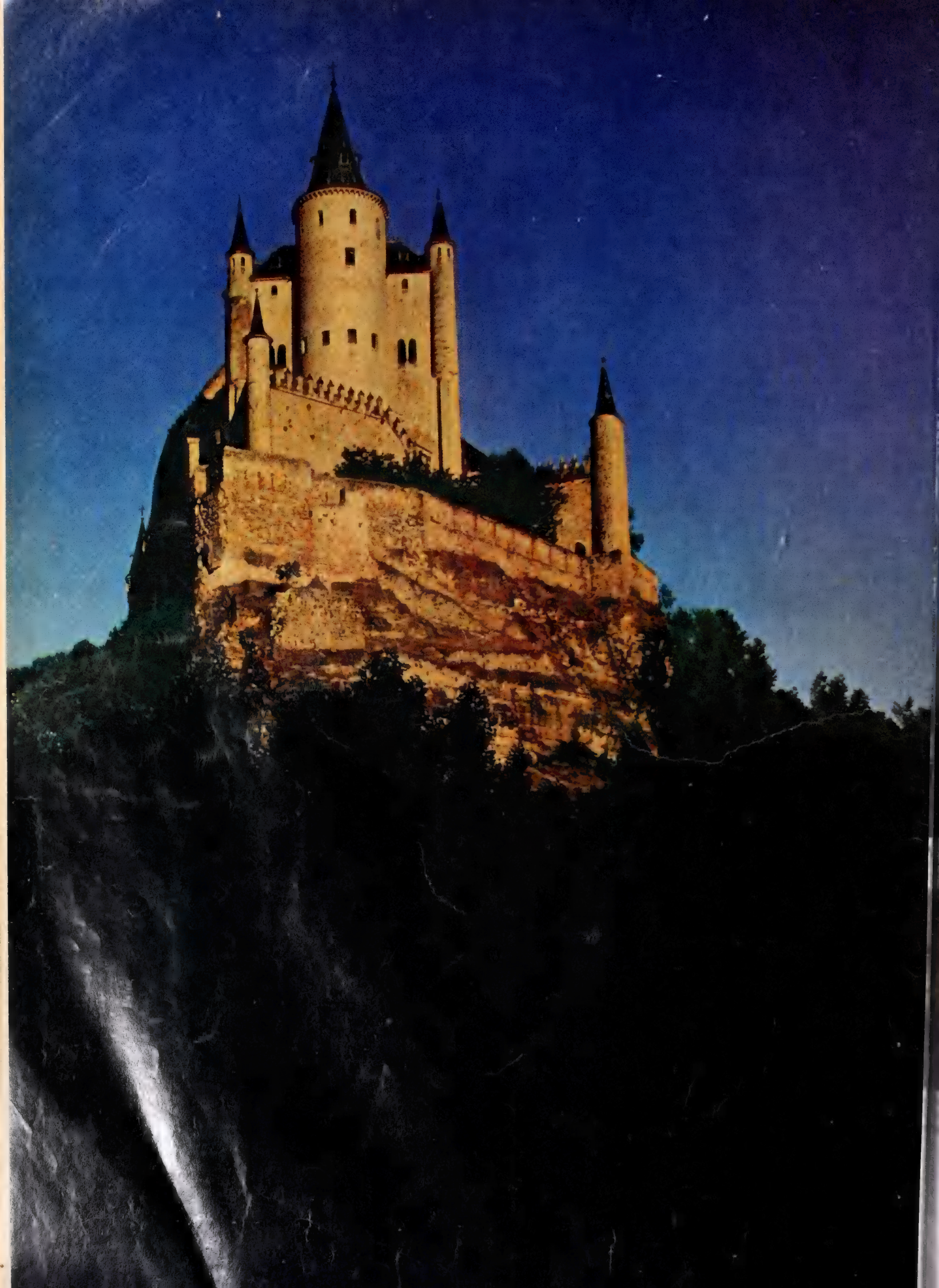


Some people know how to live.

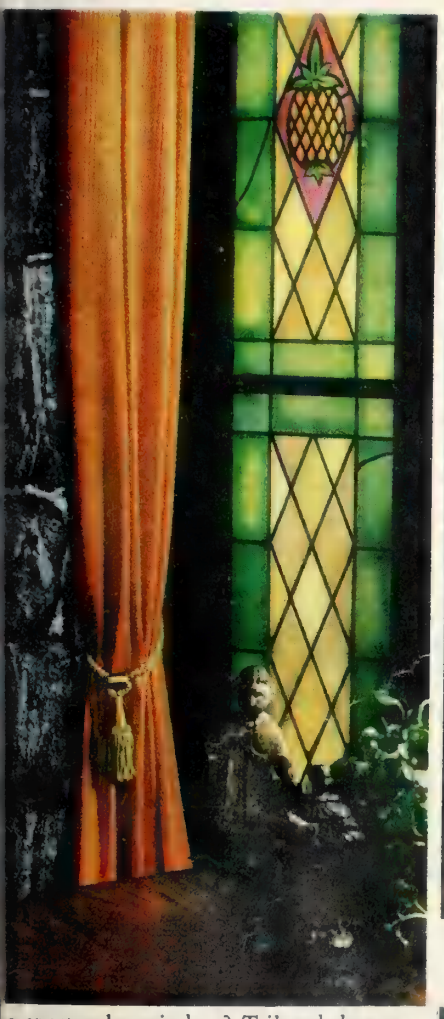
They always seem to have a better time. Whether it's in New York or Madrid, Rio or Rome. They entertain the same way they live. With a feeling for what's best in life. A desire for perfection and the ultimate in quality. Their tables show it. Warm with the glow of the world's finest china—Lenox. Alive with the sparkle of hand-blown Lenox Crystal. It's a world where second best just won't do.

LENOX
CHINA·CRYSTAL

or free pattern booklet write Lenox Inc., Trenton, N.J. 08605. 3-piece Buffet Place Setting of Lenox China; $17.95 to $48.00. 5-piece Complete Place Setting $26.95 $72.00. 3-piece Place Setting of Lenox Crystal; $16.50 to $42.00. The Lenox fair trade prices shown here are for use only where fair trade is permitted by local law.



Burlington House is a castle in Spain.



a spectacular window? Tailored draper-
y Burlington House. Instead of tie-backs,
gold silk cord and huge formal tassels.



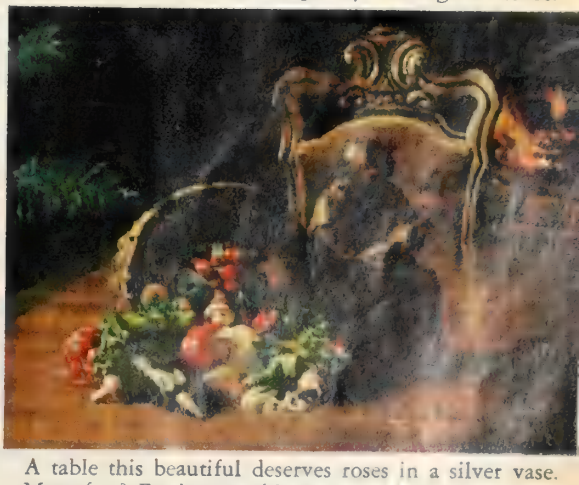
ime to prowl Madrid's flea market for an
hest? The new ones by Burlington House
re same fine woods, heavy hardware.



Regal dining hall demands heavy, richly-carved furniture, which just happens to be a specialty of Burlington House. Here, the Spanish Mediterranean look in fine, rich veneers: dining table and carved chairs, china closet, and pedestal table. In contrast to dark stone walls, plushy spice-color carpet by Burlington House.



For the bedroom of the castle (or the bedroom in your co-op), a bed-and-bath ensemble by Burlington House. Geometric embroidery on the towels and sheets is reminiscent of designs often found on old Moorish tiles.



A table this beautiful deserves roses in a silver vase. More fun? Fresh vegetables in an old kitchen basket. Today's centerpiece is tomorrow's vegetable soup.

If your castle in Spain is a co-op in Chicago, you and Burlington can make it beautiful.

Burlington House all through the house.

arpets, for rugs, for furniture, for draperies, for bedspreads, for blankets, for sheets, for towels. Burlington Industries, Dept. F, 1345 Ave. of the Americas, N.Y. N.Y. 10019

Silver Cachepot

The ultimate in flower pot holders . . in gleaming silver-plated basketweave design to transform your standard red clay pots into a decorator's dream. A new Gorham Original. These flower pot holders are available in three sizes—4¾" round, $14.95; 6", $19.95; 7½", $22.50. Cachepots double as gourmet servers for a variety of tasty nibbles or hearty rolls. At finest jewelry stores and silverware departments. GORHAM DIVISION OF TEXTRON, PROVIDENCE, R.I.



GORHAM

Do you own a Gorham Original?

This lush lap of luxury is probably the most comfortable swivel based lounge chair you can find. Yet, for all the depths of comfort Barrelmaster sinks to—it never loses sight of appearances. The molded base is in a choice of practically indestructible lacquer colors, black or walnut mylar. And Selig covers it in a seemingly limitless range of fabrics or vinyls. Try a Barrelmaster. Once you experience its luxurious leisure, you're sunk.

The Barrel Master
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you're sunk.



For our completely new folio of fine designs, send $1.00 to Selig Manufacturing Company, Leominster, Mass. Showrooms to the trade: New York, D & D Building; Chicago, Merchandise Mart; San Francisco, Ice House; and at better stores everywhere.

SELIG

insight

simply retaining the character of the original house. This would be an acceptable guide for the professional—architect or designer. Yet, its prose and sketches are direct and understandable for the lay reader and potential townhouse-buyer.

■ **How to Have Air-Conditioning and Still Be Comfortable* (*Financially as Well as Physically)** by Herbert L. Laube (Business News Publishing Co., $4.50 paperback.)—You'll laugh we suppose, but this was one of the most *enjoyable* books we've read in quite some time. Ridiculous to enjoy a book that explains BTUs and design temperatures? Naturally. But Laube, formerly vice-president for engineering at Carrier Corp., needs no lessons in writing. He explains the seemingly paradoxical title with prose that does what any superb teacher does—makes the subject so fascinating (and amusing), we lay readers find ourselves learning the intricacies of technical jargon and the why's of an air conditioning system before we realize we know it. Moreover, it is a useful book. Useful if you now have an air conditioning system; useful if you intend to add one.

■ **The Architecture of Historic Nantucket** by Clay Lancaster (McGraw-Hill, $17.95)—For anyone who has experienced the seductive simplicity of life on Nantucket, reading Clay Lancaster's account and drinking in the multitude of photographs, sketches and maps ought to evoke emotional memories. More than that, the book is a revealing appraisal of our early residential architecture. The black-and-white photographs and sketches—many by the author—are quite good; the text is adequate; the book, one for saving and savoring.

■ Recent books briefly:

Murder on the Menu by Jeanine Larmoth with recipes by Charlotte Turgeon (Charles Scribner's Sons, $7.95)—the role of food and drink in the English mystery novel, amusingly presented, with recipes for 160 authentic English dishes.

The Illustrated Guide to the Collectibles of Coca-Cola by Cecil Munsey (Hawthorn Books, $12.95)—the history and memorabilia of Coca-Cola (which started out as a "patent medicine"), assembled in a well-illustrated volume.

Living for Today by Karen Fisher (Viking, $14.95)—a decorating book with some sound thoughts that encourage creative color thinking in somewhat campy and super-graphic surroundings.

Centuries and Styles of the American Chair by Robert Bishop (E.P. Dutton, $27.50)—well done black-and-white illustrations accompanying details about the construction and history of every conceivable kind of American chair.

American Indian Art: Form and Tradition by the Walker Art Center and the Minneapolis Institute of Arts (E.P. Dutton, $12.95 clothbound; $8 paperbound)—from an exhibition organized by the two above museums, an illustrated catalog has essays full of insights on the Indian people, their art and their styles of architecture.

The Marks of the London Goldsmiths and Silversmiths: Georgian Period, circa 1697 to 1837: A Guide by John P. Fallon (Arco, $5.95)—includes original markings and variations of each smith with a short biography of each.

Porcelain of Paris, by Régine de Plinval de Guillebon, translated by Robin R. Charleston (Walker and Co., $35)—the evolution of the French porcelain makers' exquisite art, with over 200 illustrations, including 24 color plates.

—ANNE OGDEN

noteworthy

It's a light relationship between the Union-National furniture people and General Electric. They've combined efforts to produce more than a dozen pieces of furniture that feature lighting as an integral part of the design. The furniture, first displayed at the Home Furnishings Market held in Chicago last January, is meant to add a new dimension to interior decorating. In addition to the elements of form, color and texture, now there will be light and drama. For example, breakfronts and china cabinets feature downlighting to dramatize the display objects. Pieces incorporating the lighting techniques include armoires, curio cabinets, poudres, buffets (*Continued*)

Something old.
Something new.



The electricity is new. The rest is history. For the simple reason that Stiffel lamps take their inspiration from the past—from designs so lasting they still delight the eye today.

The lamp at center, for example, is based on the urns of the Early 19th century Regency period. Its old brass finish is richly accented with antiqued black enamel. It is 39″ high and costs about $95.

At left, softly antiqued Mandarin Yellow enamel enhances this simple, but imposing, canister of cast metal. Distressed old brass finish highlights the subtle curves of this classic form. It is 37½″ high and about $124.

Finally, at right, Stiffel's ode on a Georgian urn, with deep Empire Green enamel and distressed old brass finish. It is 35½″ tall, and about $105.

Three shining examples of how Stiffel invokes the past to brighten your future.

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insight

and more. Said GE Lighting Designer Nancie Gee. "This is the first attempt that I am aware of to incorporate the latest lighting techniques into traditional furniture."

For buffet entertaining with a flair—or a flounce—set the table with a cascade of ruffles to the floor. The new, floor-length tablecloths are designed by Peter Neil for Tablesetter Designs. In ready-made round and oblong sizes, they come in checks, plaids and dotted swiss to give any table a country-gingham, yet sophisticated look. Each tablecloth is



A buffet setting that invites light conversation and relaxed dining in a country-casual atmosphere. The tiny checks of the ruffled tablecloth are echoed in the larger checks of the coordinating napkins. Plaids and dotted swiss are also available.

packaged as a set with six large matching or coordinating napkins; several rounds also have coordinating overcloths, as well. And what is beauty without a little practicality? The cloths are all made of drip-dry fabrics. Prices range from $50 to $95 for the rounds and from $45 to $55 for the oblongs. Tablesetter Designs are available at all Bonwit Teller stores.

Understanding a child's play is not child's play, according to the people at Creative Playthings. Children learn by playing and, as such, it has become a favorite teaching method. In fact, that's what Creative Playthings is all about—creating toys that let the child make the most of his imagination and ability at each stage of growth.

But many adults have trouble understanding good toys and play. For them, Creative Playthings has put together a 96-page *Guide to Good Toys*, a booklet that explains this company's widely accepted philosophy. Discussed are such topics as choosing toys, toys for sick children, and those for handicapped children and different stages of play (toddler, active, fantasy, etc.). The guide is available for 25 cents from selected Creative Playthings dealers or from the company: Creative Playthings, Princeton, N.J. 08540.

—SUSAN SCHRAUB

crafts

The last week in March is named Craft Week in New York City by Mayor John V. Lindsay. Included in the celebrations: a Craft Materials and Equipment Show, March 29 through April 1, at the New York Coliseum. Sponsored by the New York State Craftsmen, the show, open to the public, was planned as a showcase for manufacturers, wholesalers, retailers of craft supplies. The list of exhibitors, for those unable to attend, is available in limited supply from Harry Dennis *(Continued)*



The dream spread. Inspired by the pastel hues of early dawn comes Chantal, a delicate floral design from the famed Max Rawicz bedspread collection by Kirsch. It's one of over 50 distinctive patterns, each featuring exquisite fabrics, hand-guided outline or multi-needle quilting, thick, luxurious polyester filling, the finest linings. Matching draperies, too. Truly, a decorator's dream come true. For the store nearest you, call 800-243-6000 toll-free anytime. And in Connecticut: 1-800-882-6500. Or write the Kirsch Company, Sturgis, Michigan 49091.

Kirsch
BEDSPREADS

insight

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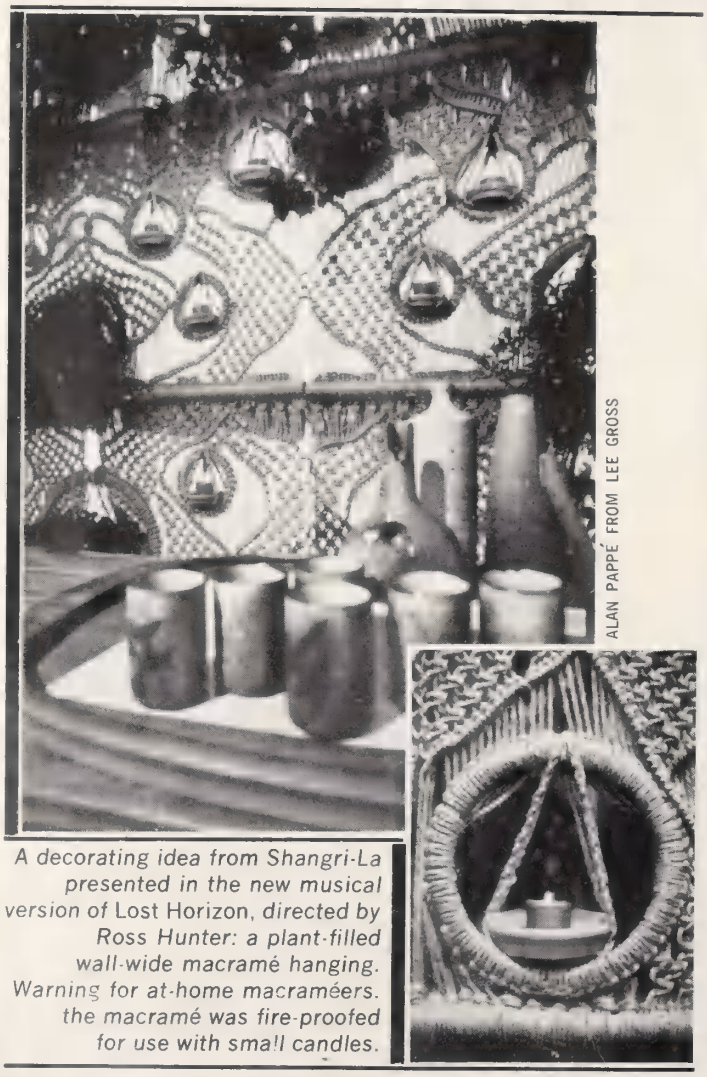
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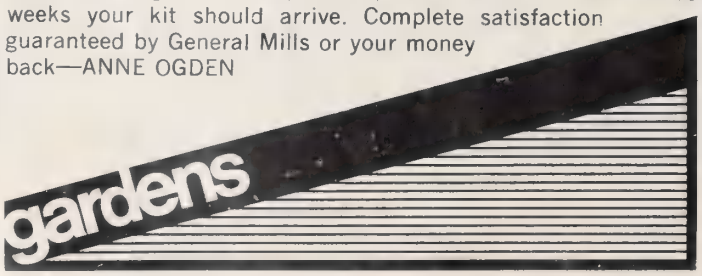
New York State Craftsmen, 365 W. 20th St., N.Y.C. 10011. ***With Atlanta's Dogwood Festival,*** April 9 through 14, comes the Powers' Crossroads Country Fair and Art Festival, which should be a joyful event to herald spring. The festival includes crafts demonstrations, flower exhibits and country food. ***Learn how to embroider*** and needlepoint with Erica Wilson, construct an indoor greenhouse or serve wine as Peter Sichel does—all by watching television. Cartrivision's video tapes include how-to's on all sorts of subjects. For more information on sets that take cartridges, write Vinnie Coates, Public Relations, 460 Park Ave., N.Y.C. 10022.

Another rainy day diversion: Craft Master's Personal Paintings by General Mills. Here's a do-it-yourself portrait kit with everything in it you'll need. The canvas is marked with computer number-coded guidelines and a practice still life is included to help you get the gist of the technique. To order Personal Paintings, send a color photograph or transparency of whomever you want to immortalize along with $19.95 to Personal Paintings, Box 123, Toledo, Ohio 43695. In about three weeks your kit should arrive. Complete satisfaction guaranteed by General Mills or your money back—ANNE OGDEN



ALAN PAPPÉ FROM LEE GROSS

A decorating idea from Shangri-La presented in the new musical version of Lost Horizon, *directed by Ross Hunter: a plant-filled wall-wide macramé hanging. Warning for at-home macraméers. the macramé was fire-proofed for use with small candles.*



If mowing the lawn weekly isn't your idea of sporting recreation and exercise, look into Mow-Less. According to the Pittsburgh Chemical Manufacturing Co., Mow-Less slows lawn growth without harm to grass, reduces mowing to once or twice a season. The chemical, which has the (Continued)

KROEHLER

"Popcorn, pizza, Coke,® two daughters and the neighborhood kids all share our sofa."

When it comes to buying upholstery fabric, who knows more about what is needed in terms of performance than a father of girls 6 and 14?

Such a man is Ray Bubien, and he buys more than 8 million yards of fabric for Kroehler furniture every year.

"I'm the one who helps remove the bubble gum, so I know what homemakers face in trying to keep their furniture fresh through the years," says Ray.

"Because families like mine buy our furniture, I know how important it is to feel confident when it comes to fabric durability and cleanability.

"This is the reason Kroehler has tested all the fabric it buys for the past 15 years and why it identifies high performance fabrics as 'Performance Tested Fabrics.'"



Ray took the program one giant step forward recently by listing, in detail, all of these tests right on the Performance Tested Fabric tag attached to the furniture in the store. Now shoppers can read exactly how Kroehler simulates in-home problems and have a better understanding of what these tests mean.

"How will it wear and how will it clean are questions important to me with my girls, and I know how important they are to every other family," commented Ray. "That's why my job is to come up with testing and labeling programs which deliver those answers."

It is because of Kroehler people who care, like Ray Bubien, that Kroehler has been the leader in fabric testing, labeling and concern for the consumer.



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oehler Citation dealers are offering special values, for a lim-
e only, on this comfortable
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includes contrasting
eat cushions.
o available completely
Zepel® stain repellent.

AVANT® SOFA—87" long—$279.95. LOVE SEAT—62" long—$249.95. CHAIRS—$149.95 each.

For more decorating ideas, get "Lively Living with Kroehler Furniture," a 26-page, full-color shopping guide. Send $1.00 to: Kroehler Mfg. Co., Dept. A, 222 East Fifth Street, Naperville, Illinois 60540.

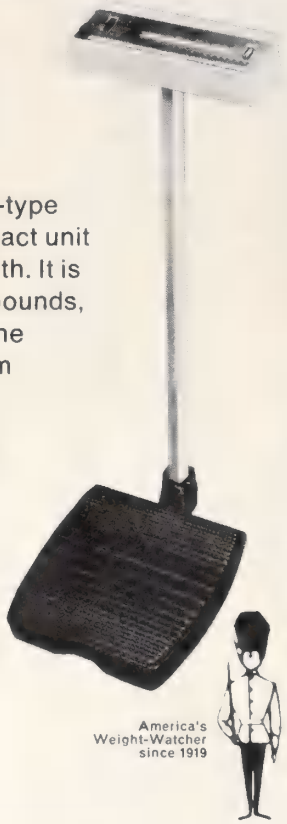
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insight

approval of the Environmental Protection Agency, is applied once in the spring, using a pressurized sprayer for even application. Technically, Mow-Less is an herbicide that retards most common lawn grasses, at the same time controlling most broadleaf weeds that infest lawns. Mow-Less is being marketed through local garden centers. Follow container directions exactly and we suggest you first try Mow-Less on a limited area.

Newest power mower to hit the turf this spring is a 21-inch rotary with Wankel engine, put out by Arctic Enterprises of Thief River Falls, Minn. Its advantages are that it is smooth-running, quiet and has a low-vibration level. Meanwhile, most major manufacturers are seriously considering, if not actually testing, the Wankel engine for mowers. Lawn-Boy will have a Wankel-engine snowmobile next fall, and rumors have it that a Wankel-powered chain saw will be here soon.

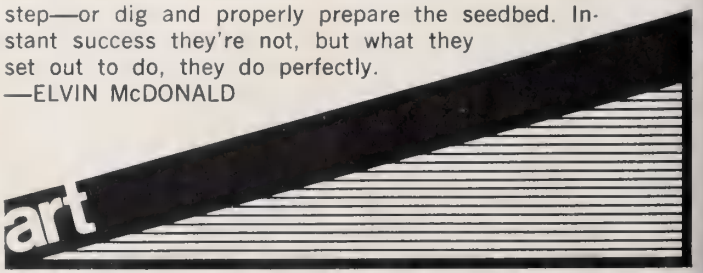
Other news from our lawn clipping file: Rockwell has a new lightweight cordless electric grass edger-trimmer in the under-$20 category. Short of not edge trimming your lawn at all, this is the easiest way. Rotary action blades, no cords to tangle or cut, plus back-saving stand-up height. Unit has anti-scalping heel plate, steel blade guard and recharger pack . . . Just about everything you've always needed or wanted to know about lawn mowers but didn't know what or where to ask is included in a new booklet called "The Toro Guide to Lawns and Mowers." It's available for free at your local dealer or for 25 cents by writing to Dept. SS. The Toro Co., at 8111 Lyndale Ave. S, Minneapolis 55420 . . . If you should need a good garden hose this spring, check into Swan's new Belted Bias Radial, a construction similar to the finest automobile tires. Available in rubber or nitrile/vinyl, both with 400-pound burst strength—about 10 times that of the average vinyl garden hose.

Miscellaneous thumb greeners: The Automatic Plant Caretaker is a new plant-care system that lets indoor plants water and feed themselves, thus solves the two biggest houseplant problems. No repotting is required to use the system and each unit contains a year's supply of plant food. Available in two versions, one for use with a water reservoir you provide (about $2), the other with Waterwell, a reservoir that allows the average plant to go unattended for as long as five weeks (about $3), great when you go on vacation. A product of Agro International, available wherever garden supplies are sold.

Gro-Stiks are the newest foolproof approach to starting the most popular flowers, vegetables and herbs from seeds. The concept is why-didn't-I-think-of-that? simple: A few seeds are implanted in the base of a wooden label, along with fertilizer to stimulate growth in the beginning. Printed on the label is the name of the plant with a planting depth mark that says "push in earth to line." At your local garden center or write Enviro-Gro Inc., Plainview, N.Y. 11803.

Is there nothing new under the sun? Evenseed Tapes, developed by Union Carbide and available this spring from every major seed company, are perfection of a concept that dates back to the Egyptians, who attempted 3,000 years ago to paste seeds onto strips of papyrus. The purpose of this approach is to have seeds evenly spaced in a thin water-soluble tape for faster, more efficient planting. This saves time, takes the guesswork out of sowing and thinning and simplifies garden design. The tapes can't cover themselves with the right amount of soil—a vital step—or dig and properly prepare the seedbed. Instant success they're not, but what they set out to do, they do perfectly.

—ELVIN McDONALD



Glass as pure art (as opposed to architectural devices or functional objects) is commanding considerable attention as artists explore new visual paths in glass and in its interaction with the light and colors that surround it. It is to examine the new dimensions, colors, shapes and sizes of glass that an exhibition, American Glass Now, is intended. The invitational show has works by 33 craftsmen. Organized by The Museum of Contemporary Crafts of the American Crafts (*Continued*)



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asier for the host and
ore fun for the guests.
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The 250 Plus typifies Elkay special convenience. One extra large compartment takes your biggest utensils.
Model LR-250

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Several Elkay models add work-saving convenience to your laundry areas. Model shown DLR-2522-12

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Because your sink is the heart of your kitchen- it should be an *ELKAY.*

Almost everything you do in your kitchen begins and ends at your Elkay stainless steel sink—lustrous, always beautiful, easy to clean, durable nickel stainless steel. Designed to make your kitchen chores quick and pleasant. The Elkay Cuisine Centre shown above remains spotless with fast, little-scouring care.

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the Perfect Marriage.



Style and strength are ideally matched in this attractive Cosco bridge set. The table has spring-activated leglocks, with not a trace of a brace. $23.25. And the chairs are cushioned and contoured for comfort. $15.10 each. Available in a choice of vinyl upholstery. Prices are suggested retail, slightly higher far west. Write for name of nearest Cosco dealer.

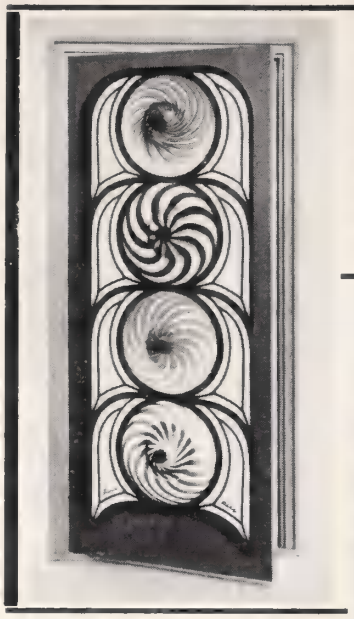
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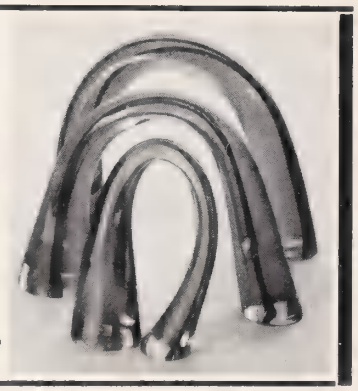
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insight

Council and the Toledo Museum of Art, its remaining schedule, having left Toledo, is: The Museum of Contemporary Crafts, New York City, through March 25; Museum of Art, Carnegie Institute, Pittsburgh, April 15 to May 20; Corning Museum of Glass, Corning, N.Y., June 17 to Sept. 4; Renwick Gallery,



From American Glass Now, a colorful leaded glass door (left) by Jamie Carpenter and Dale Chihuly, made with four blown rondels, plate glass and beveled plate glass with lead caning, set into a wooden, hinged door frame and jamb.





Emergence XII (left) by Dominick Labino is a nine-inch high sculptured object, ethereal and light in feeling with its series of interior levels. Above, Striped Blue Loops by Harvey Littleton, a sculpture in three interrelated sections. Both artist/craftsmen are credited with being very strong influences on today's new directions in glass art.

Washington, D.C., Oct. 13 to Dec. 1; San Francisco Museum of Art, Jan. 17 to March 3, 1974; Santa Barbara Museum of Art, March 24 to May 5, 1974. (Double-check local listings.) In addition, an illustrated catalog with a brief bibliography of artists is available by mail ($3.95 prepaid) from the Museum of Contemporary Crafts, 29 W. 53rd St., New York City 10019. Illustrations are in color and black and white.—ANNE OGDEN

environment

Compared with everyone else in this fractious world, how are we Americans doing environmentally? One man who should know is William D. Ruckelshaus, who serves with distinction as administrator of the Environmental Protection Agency. So we asked him. "I would say we're right at the top," he said. "The awareness of environmental problems is incredibly high in this country. Of course, understanding always lags behind awareness. But understanding is growing, and it will result in the exercise of world leadership in the best sense by Americans."

Like any worthy cause, the environmental movement can best be joined at home. But while fighting (*Continued*)



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insight

the good fight locally, remember that few laymen are equipped to fight alone. So, step one, join a group. But which group? Not an easy question, since the environmental organizations that have sprouted just since the first Earth Day, four years ago, number in the thousands. The National Foundation for Environmental Control publishes a **Directory of Environmental Information Sources** in which no less than 3,700 listings appear. For serious organization seekers, this basic reference source might be well worth its asking price of $25. (The publisher: Cahners Books, 89 Franklin St., Boston 02110.) Look for it at your local library. Most should have it.

Some of the most effective national organizations, not surprisingly, have acquired their prestige by encouraging, aiding and abetting their local affiliates. Two "leagues"—the League of Women Voters and the League of Conservation Voters—are outstanding examples. If you join either (or both) in your community, you will have an exceptional opportunity to observe participatory democracy in action—as a participant.

Other national, environmentally attuned organizations that believe in giving their local chapters a free rein include the National Audubon Society, the National Wildlife Federation, the National Trust for Historic Preservation, the American Association of University Women and, of course, the major American youth groups—Boy Scouts, Girl Scouts, Camp Fire Girls, etc.

Since Earth Day, so much environmental information (and misinformation) has been published and televised that the poor layman suffers from communications overkill. What to believe and what not to? Is it true, for example, that aluminum consumes appreciably more energy in its manufacture than other metals? (It does, but that's not the whole story; aluminum's greater value as a recyclable resource is a big factor.) Or that achieving better water treatment facilities will be prohibitively expensive? (Most communities can upgrade their water quality for as little as a penny or so a day per citizen.)

That's the trouble: Few environmental questions can be answered with an absolutely unqualified "yes" or "no." What the layman needs most is not a bushel of unrelated facts but rather a well-grounded perspective—and fortunately there is a wealth of organizations in the business of supplying high-quality literature and films free that, taken all together, can make you a respectable environmentalist.

Here, by category, are the names and addresses of outstanding information dispensers:

In conservation: Friends of the Earth, 451 Pacific Ave., San Francisco 94133; National Audubon Society, 950 Third Ave., New York City 10022; National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036; The Nature Conservancy, Suite 800, 1800 N. Kent St., Arlington, Va. 22209; Sierra Club, 1050 Mills Tower, San Francisco 94104; The Wilderness Society, 729 15th St. N.W., Washington, D.C. 20005.

In preservation: American Institute of Architects, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036; National Trust for Historic Preservation, 748 Jackson Place N.W., Washington, D.C. 20006.

In political action: Environmental Action, Room 731, 1346 Connecticut Ave. N.W., Washington, D.C. 20036; Environmental Defense Fund, 162 Old Town Road, East Setauket, N.Y. 11733; League of Conservation Voters, 324 C St. S.E., Washington, D.C. 20003; Scientists' Institute for Public Information, 30 E. 68th St., New York City 10021.

In recycling: Institute of Scrap Iron and Steel, 1729 H St. N.W., Washington, D.C. 20006; National Association of Secondary Material Industries Inc., 330 Madison Ave., New York City 10017; National Center for Resource Recovery Inc., 1211 Connecticut Ave. N.W., Washington, D.C. 20036.

In population: Planned Parenthood—World Population, 810 Seventh Ave., New York City 10019; Zero Population Growth, 343 Second St., Los Altos, Calif. 94022.

One of the most reliable sources of environmental information, across the board, is the one we support with our tax dollars—the Environmental Protection Agency. In all matters of pollution—air, water, noise, visual and solid waste—the EPA can either provide basic materials or tell you where, in the government labyrinth, you can find them. EPA inquiries should be addressed to: Office of Public Affairs, 401 M St. S.W., Washington, D.C. 20460.

(Continued)



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Merry is the month of May with this animated investigation of space and taste

In the May
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insight

After you've accumulated enough environmental substance to take on the trappings of a local authority, someone—the Rotarians or the men's club at church—may ask you to make a speech. Never fear. One of the country's major manufacturers of pollution control equipment—the Rex Chainbelt Co.—has the solution: an environmentalist's speechmaking kit, complete with a variety of facts, figures and tips on how to put your message across. For help from Rex Chainbelt, write: Rex Resource Bureau, 300 E. 44th St., New York City 10017.

Lastly, what if your taste in environmental specialization runs to the esoteric? There is surely an organization deserving of your support. Some likely prospects include Ducks Unlimited, the American Littoral Society, Citizens League Against the Sonic Boom, Friends of the Sea Otter, Good Outdoor Manners Association and the Society of Tympanuchus Cupido Pinnatus. What is that last one all about? It's an organization founded in 1960 to work for the preservation of the prairie chicken. Clearly, there is room on the environmental ark for everyone.—WILLIAM HOUSEMAN, editor, *The Environment Monthly*

etc...etc...etc...

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▪ • • ***Applause for enlightened big business . . . the Xerox Corp.'s Social Service Leave Program permits employees to leave their jobs for a year, at full pay, to engage in socially needed activities for nonprofit organizations . . . Eighteen employees are now away from the desk working in seven states, Italy and Brazil with retarded children, alcoholics, migrants, minorities, youth programs, environmental problems and a program to save and restore the monuments of Venice.***

From Britain and Anne de Courcy: a reminder that the annual wave-making design event of the year is the June display of work, from furniture to jewelry, by students of the prestigious Royal College of Art, which admits only those who have completed training in other art schools . . . Poshest, best-heeled nimrods are patronizing Sport Services International, which organizes exotic sporty forays like duck shooting in Japan, deer stalking in Scotland, pheasant and grouse shoots in exclusive preserves on a luxurious, sleep-in-a-castle scale, about £350 a week a person . . . On the budget side, Call-a-Tour, 55A Sloane Square (667 Madison Ave., N.Y.C.) puts from two to five sightseers in a chauffeured car with a smart guide for private, personalized tours at a price, e.g. a day's outing to Stonehenge for five is less than $70 . . . Protein is the big beauty thing in everything from hair conditioner to mascara, and complexion-minded ladies are washing their faces in Evian water, specially packaged in a spray bottle.—MARION GOUGH ■

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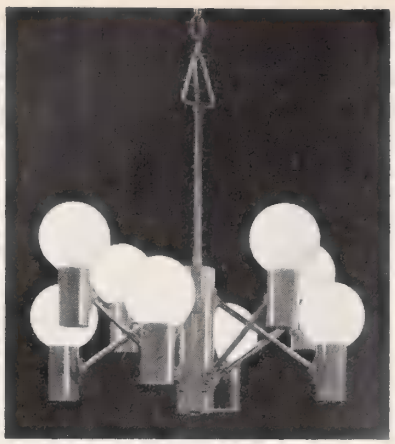
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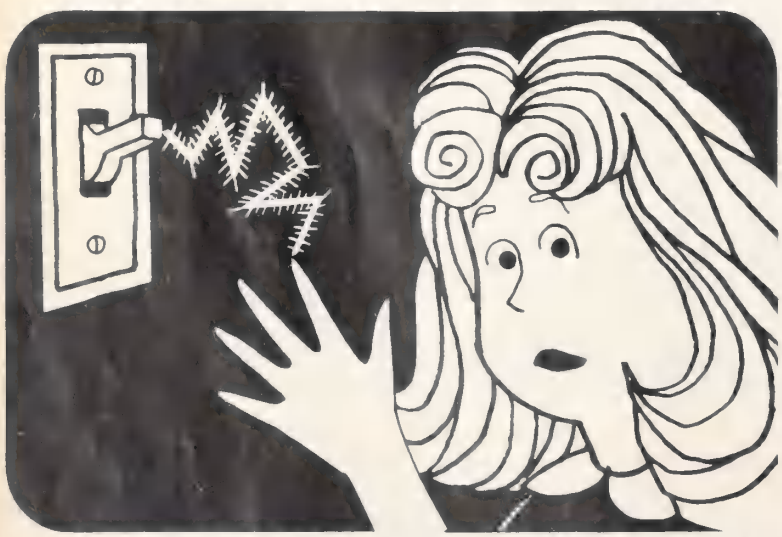
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Exotic cooking oils

—a gift of antiquity for kitchens of today

By JOANNE DEAN □ Bottles of golden, fragrant oil stand in our kitchen bearing the exotic names of sesame, walnut and apricot. Visitors cast speculative glances at them but never seem to realize that their contents might be why our salads taste better and different. They're missing something by not asking us. The variety of pressed oils could take them to the far corners of the earth in spirit, improve their cooking, perhaps make them healthier.

When I was a girl, my mother and her friends used hydrogenated shortening exclusively. Yet many of these seemingly new cooking oils are older than the beginning of the Christian era—and because many are highly polyunsaturated, they're back in fashion.

Most likely you use olive oil in Italian dishes. This familiar oil was the major oil of antiquity and probably the first pressed oil. And since it was widely used in the Mediterranean cultures, backbone of Western Christian civilization, it might be thought of as having nourished man's first steps toward civilization.

Cooks who have studied Oriental cooking are probably familiar, too, with sesame oil, which also has surprising antiquity. Sesame was an important Egyptian crop and sesame oil was used for cooking, lighting and cleansing.

Sesame seeds were first introduced into China about the fifth century A.D. and pressed sesame oil came to be a basic part of Chinese cooking.

Since we live in California, it was natural for us to learn of sesame oil. On our first vacation together, my husband and I visited San Francisco. Picking the most interesting looking restaurant in Chinatown, we went in. The waiter took us down a crooked hall to a small curtained room, gave us menus, closed off the room and left. In this mysteriously curtained room we thought quaint and clandestine, we first tried beef in oyster sauce. It was marvelous. After we left the restaurant, we stopped in a shop for Oriental cookware. The owner didn't speak much English but he understood our sign language indicating that we wanted to buy the cookbook in the window. That began our long romance with Chinese cooking, and eventually I found out that sesame oil was necessary in preparing many favorite Chinese dishes.

When we finally discovered sesame oil in a shop, a bottle of walnut oil stood next to it. I had wanted to try this for a long time, too. But it is well that I had not yet read the authority who says that the nutty flavor is enjoyed only by those who are used to it. We have never entertained a person who didn't like it. The authoritative *Larousse Gastronomique* tells us that walnut oil dates back to earliest times and was being used by the Greeks four centuries before Christ, although I first became aware of this oil in French cookery.

Sometime before the discovery of the New World, the opium poppy was introduced to China from India and the seeds first used in cooking in China. Who originally thought to press the seeds for oil is unknown, but today the French make important use of poppyseed oil (from the seeds of black, white and purple poppies) and consider its relative lack of taste a desirable quality. It is not available commercially in California, but perhaps someone will market it soon—since it is high in polyunsaturates and would retain this characteristic when blended with stronger-flavored oils.

Man, being the most ingenious member of the animal kingdom, he has learned, too, to extract oil from many fruit and vegetable materials. The variety is amazing: cherry-, peach- and prune-pit oil, palm kernel oil, orange oil, tomato seed oil, coconut oil. But do not be deceived—not all of these have been tested as polyunsaturates, and some that have been have proved undesirable.

Coconut oil, for instance, is used in some commercial pastries. My mother-in-law, who is on a low-cholesterol diet, is forbidden to eat these. Like coconut oil, palm oil—used in cooking by Africans—is solid at room temperature and its chief use here is in making soap.

There is a huge wealth of other oils to choose from. Soybeans are a great contribution of the Chinese—certainly more valuable to the average man than gunpowder. And though they came into the American culture relatively late, their importance to us will continue to grow as meat becomes scarcer. Peanuts are among the many important foods the New World contributed to the Old. Today the peanut is also widely used in Chinese

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cooking. The heliotropic sunflower, native from Minnesota and Texas to California, seems to promise us much in nutrition. It has gained worldwide acceptance as a cooking oil and is highly esteemed in Russia for a bread made from sunflower seeds. Three other great American contributions are corn oil, safflower oil and cottonseed oil. ***Apricot*** oil is the most exotic oil we use. Originating in an independent state in a remote mountainous part of West Pakistan settled by descendants of Alexander the Great's army, it is still used to dress salads at every meal in that area.

Apricot kernel oil is expensive here—my last bottle cost $1.25 for eight ounces—and it may be hard to find outside of health food stores. But it is worth the search. It takes a salad far out of the ordinary, and may be used to dress vegetables in place of margarine.

It might be difficult to find my interesting variety of oils nationwide. A number of gourmet food catalogs carry walnut oil imported from France. Sesame oil should be available at any store specializing in Chinese or Japanese groceries, and health food stores should also have some of them. Many of the oils mentioned here are also pressed by the Hain Pure Food Co., located in Los Angeles.

Some people refrigerate the seed and fruit oils, but we have never had any spoilage without it. Cold clouds the oils and olive oil, in particular, can thicken.

When you begin to try these oils, buy cold-pressed oils for salads: walnut, olive, sesame, peanut and corn. Use them alone or try combining the more flavorful walnut, olive and apricot oils with the milder sunflower, sesame, safflower, peanut and corn oils. Experiment using one-third stronger oil to two-thirds mild oil. The cheaper hot pressed oils may be used for frying and sautéeing—safflower, cottonseed and soybean. ***To really*** enjoy a salad, use these flavored oil dressings in different ways. Add apricot or walnut oil dressing to a green salad with fresh, coarsely chopped oranges or pears in it. Or use romaine lettuce, bacon bits and crumbled blue cheese with a walnut oil dressing. Watercress combines well with chopped orange and a walnut oil dressing. Also, try these:

Basic Salad Dressing

2 tablespoons wine vinegar
¼ teaspoon salt
¼ cup plus 2 tablespoons sesame, olive, walnut, apricot, sunflower or safflower oil
¼ to ½ teaspoon dry mustard

Just before serving, thoroughly blend together all ingredients. Allow two tablespoons dressing for each salad. Serves four.

Raw Mushroom Salad

½ pound fresh mushrooms
Salad greens: bronze head, romaine, bibb or butter
Basic salad dressing made with walnut oil

Wash the mushrooms and cut the tips off the stems. Slice into lengthwise strips about ⅛ inch thick. Put the mushrooms into a small bowl, then pour over half of the dressing and let marinate for one hour. To serve, combine the mushrooms and salad greens and toss with the remaining dressing. Serves four.

Chinese Beef with String Beans

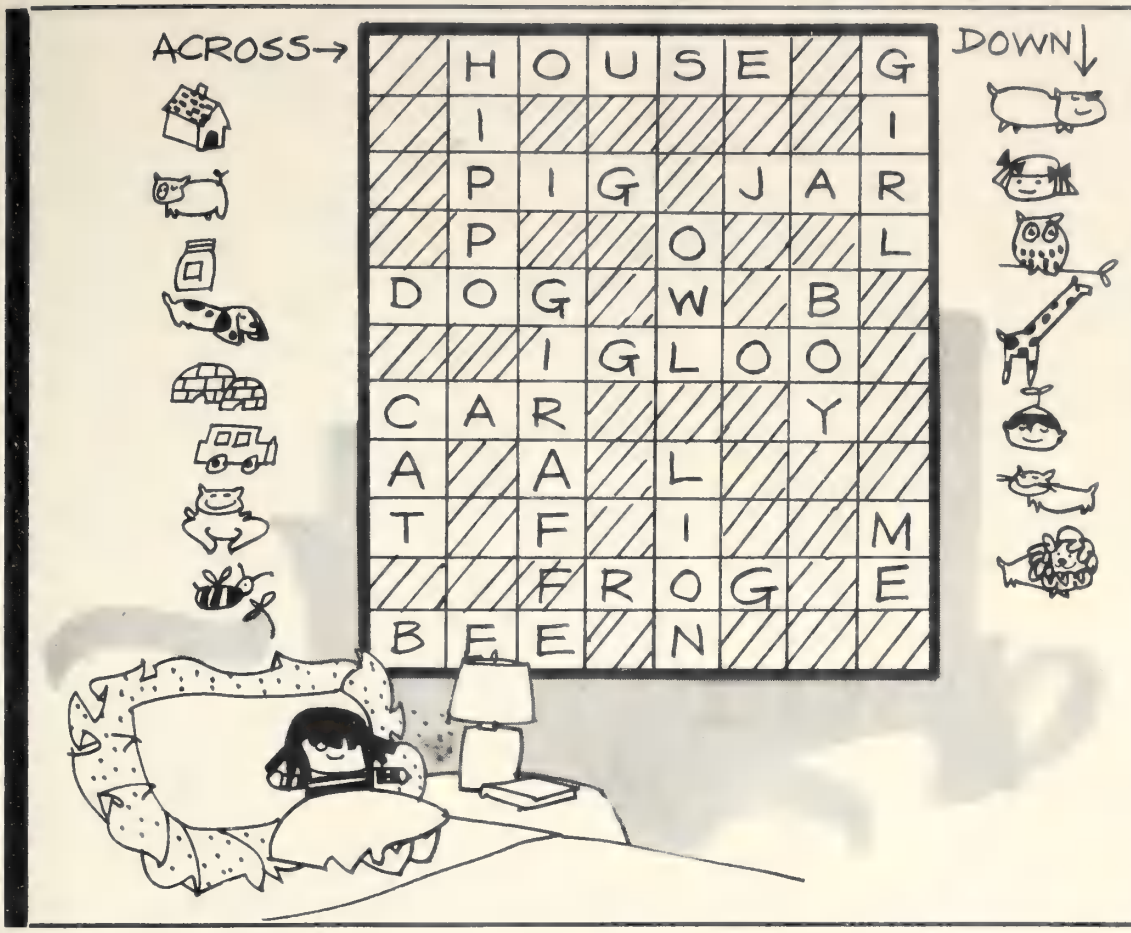
2 pounds fresh green beans
1¼ pounds tender beef (top sirloin or flank steak)
1½ cups beef stock or boullion
3 tablespoons corn starch
2 tablespoons soy sauce
2 tablespoons dry sherry
3 tablespoons sesame oil
1 teaspoon fresh ginger, grated, or ½ teaspoon ginger powder
1 clove crushed garlic (optional)
Salt and pepper to taste

Prepare all ingredients before starting to cook the dish: Clean the green beans, string if necessary and cut into crosswise halves. Trim the beef of all fat and slice *across the grain* into thin, thin slices. Mix the soy sauce, sherry and cornstarch together and set aside. Then, grate the ginger.

Heat a Dutch oven or Chinese wok. When the pan is hot, add the sesame oil and then quickly add the ginger and garlic. Add the meat and turn often and rapidly. When the meat has changed color and is slightly browned, add the green beans and mix well—still working quickly and over a hot fire. Next, add the boullion, cover the pan and turn down the heat. Cook six minutes or until the beans are just done. Gradually add the cornstarch mixture, spreading it over the beef mixture while stirring rapidly. Serve as soon as the mixture has thickened smoothly. Serve to four accompanied by Chinese fried rice and egg rolls, with fruit and cookies for dessert. ■

Designed for a child's private world

—amusing puzzle mural brightens the wall and piques the interest



It might be called a variation on "show and tell," this decorative "look and learn" crossword puzzle mural designed by Mrs. Marsha Levin of Andalusia, Pa., for her first child's room. Each word corresponds to an image along the side, all of them objects children find fascinating—animals, cars, a girl and a boy, a house. And in the lower right corner, the word ME, which goes with a mirror over the youngster's dressing table, to be placed under the curly-headed lion when the child is old enough to know what ME is. A kindergarten teacher, Mrs. Levin made her mural permanent, the puzzle squares formed with masking tape (she found that an easier way to get lines straight and even), the simple outline pictures painted in bright, clear colors. For older children, the idea could, of course, be executed other ways: the outline of the puzzle on a blackboard or on a bulletin board or felt panel with movable felt letters and shaded squares, the side panels in felt or corkboard or a series of Plexiglas frames to hold the child's new discoveries.



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Drapes, 48″ x 36″ long, per pair		9.95	
Drapes, 48″ x 63″ long, per pair		12.95	
70″ round cloth		8.50	
TOTAL AMOUNT ENCLOSED			$_____

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PRODUCT INFORMATION

Asterisks note items available through decorators only. To obtain names of stores in your area carrying merchandise listed by manufacturer, write to the manufacturer. No listing may indicate that an article is custom-made, antique or privately owned. Date of magazine and page number insure prompt reply for reader inquiries.

Pages 58-74—Baths

Page 59: Sources for accessories and retail addresses: All acrylic accessories on walls, ARONIE GALLERIES, available through MARTIN S. GARMENT CORP.* "Trianon" pillow fabric in "Pink-Pink," FRANCISCAN FABRICS INC.* Monograms on towels, SMITH AND WEIGLER INC. Pillow made by SUTTON PLACE STUDIO, 942 First Ave., N.Y.C. 10022. Antique chimneys and pink ashtrays, JOHN ROSSELLI ANTIQUES, 255 E. 72nd St., N.Y.C. 10021. Sponge, BLOOMINGDALE'S, 59th Street and Lexington Avenue, N.Y.C. 10022. Borg scale, lucite bench, white moiré shower curtain, bath rugs, soap dish, round swivel mirror, clear plastic tumbler, wastebasket, powder jar, powder box, Q-TIPS holder, toothbrush holder and shower hooks, HAMMACHER SCHLEMMER, 147 E. 57th St., N.Y.C. 10022. Mist Speed Dryer and electric toothbrush are both from GENERAL ELECTRIC.

Page 63: All towels, BURLINGTON MILLS. Countertops, FORMICA. All fixtures by AMERICAN STANDARD. "Nouveau" wallcovering, STROHEIM & ROMANN.* All wallpaper treated with ATC water-repellent finish by ALLIED CHEMICAL CORP. "Cumulus" ceramic tile floor, AMERICAN OLEAN TILE CO. Steambath unit, THERMASOL LTD. Outside patio furniture, MEADOWCRAFT BY CHAMPION INTERNATIONAL. Carpet of Eastman fabric produced by NORWOOD MILLS.

Page 71: Retail addresses: **2, 30** and **38,** SAKS FIFTH AVENUE, CARLIN SHOP, 49th Street and Fifth Avenue, N.Y.C. 10022. **12** and **19,** SHERLE WAGNER, 125 E. 57th St., N.Y.C. 10022. **13, 24** and **41,** HAMMACHER SCHLEMMER. **14** and **22,** CASWELL-MASSEY, 518 Lexington Ave., N.Y.C. 10017. **16.** WILBURT, 194 Third Ave., N.Y.C. 10003. **17,** BLOOMINGDALE'S. **39,** DIANE LOVE, 851 Madison Ave., N.Y.C. 10021.

Pages 78-83—Retreat

Equipment: Aluminum sliding doors and sash, ARCADIA (Northrop Architectural Systems). "Acousta-Pane" glass, GLOBE-AMERADA GLASS CO. Door hardware, SCHLAGE LOCK CO. Cabinet pulls, lavatory and tub faucets, SHERLE WAGNER CORP. Custom kitchen cabinets, ST. CHARLES OF SOUTHERN CALIFORNIA. Paint, DUNN-EDWARDS CORP. Soaking tub, "Direction 2000," AMERICAN STANDARD INC. Toilets and lavatory basins, CASE MFG. CO. Lighting fixtures, LIGHTOLIER CORP. "Emberglo" built-in BBQ, MID-CONTINENT METAL PRODUCTS CO. Heating/air conditioning, LENNOX INDUSTRIES INC. Cast aluminum door panels (main entrance), FORMS & SURFACES. Music system, BEVERLY ELECTRONICS CO. Plant containers, outdoor, ARCHITECTURAL FIBERGLASS, indoor, HABITAT INC. Granite walls and counters, ROMA MARBLE CO. Swimming pool, HOAMS CONSTRUCTION CO. Exterior lighting, INDUSTRIAL ELECTRIC.

Living room: Sofas, DODS-MURDICK.*; swivel chairs, HARVEY PROBBER*; all covered in white kidskin vinyl from QUAINTANCE FABRICS.* Régence fauteuils are covered in custom needlepoint, Calder design, YALE BURGE. Borrego lamb rug, STARK CARPET CORP.* Clover end tables, ROUNDTREE COUNTRY REPRODUCTIONS.* Cigarette and dining tables, THE PACE COLLECTION INC.* "Collage" table custom-designed. Backgammon table, JOHN VESEY INC.*

Gallery: Desk bases and glass console, chrome base, THE PACE COLLECTION INC.* Occasional table, WOOLWORKS INC., 783 Madison Ave., N.Y.C. 10022. Two custom Agam rugs, V'SOSKE.*

Master bedroom: Armoire, antique. Lucite chair, KNAPP & TUBBS.* Tube lamp by JOHN MASCHERONI.* Chairs seen on terrace, SELIG INC.*

Breakfast area: Chairs and André table base, KNOLL ASSOCIATES*; red-and-white chair fabric, JACK LENOR LARSEN.*

Outdoor furniture: White fiberglass and Gyro chairs, STENDIG INC.* Card-table chairs, white tables and benches, ARCHITECTURAL FIBERGLASS.* "Lido" rocking chaises and sun benches, BROWN-JORDAN*: bench fabric, ARTHUR H. LEE & JOFA INC.* "Stadio" card tables and "Mida" love seats, THONET INDUSTRIES INC.* Stacking chairs, JOHN STUART.* Cigarette stands and wastebaskets, BURKE-ACTON.* Trash holders, ARCHITECTURAL POTTERY.* "Help" sculpture, KNOLL ASSOCIATES.*

Pages 84-88—Georgetown house

Drawing room: Sofa, EDWIN LAMBETH; fabric, JOFA INC.* Upholstered chairs, FLAIR INC. Leather seat coverings on chairs, AMERICAN LEATHER MFG. CO.

Sitting room: Plush shag rug, CREATIVE LOOMS.*

Dining room: Table, KAPLAN FURNITURE. Curtains, FORTUNY INC.*; trim on curtains, SCALAMANDRÈ SILKS INC.*

Red bedroom: Curtain fabric, FORTUNY INC.* Chair, fabric, SCALAMANDRÈ SILKS INC.*

Studio bedroom: Bed (*Continued*)



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designed by Thomas E. Geiger. Lamp, NORMAN PERRY INC.* Commode, DUNBAR FURNITURE CORP. Curtain fabric and trim, BRUNSCHWIG & FILS.*

Pages 89-93—Pollon

Equipment: Furnace and air conditioning, CARRIER CO. Doors, ACORN IRON & SUPPLY CO. Door hardware, GENERAL LOCK CO. Windows, CARDACO CO. Blinds and shades, NORTON BLUMENTHAL INC.*; JOANNA WESTERN MILLS CO. Lighting spans, LIGHTOLIER. Wall paint, PRATT & LAMBERT. All cabinetwork and lighting designed by Eve Frankl. Asbestos tile, KENTILE CO. Unglazed ceramic tile, AMERICAN OLEAN CO.

Kitchen: Refrigerator, dishwasher, washer and dryer, WESTINGHOUSE ELECTRIC CORP. Sink, ELKAY MFG. CO. Cooktop, JENN-AIR MFG. CO. Counter tops, JOHNS-MANVILLE CORP. Table and chairs custom-designed. Cabinets by APCO WOODCRAFT CO. INC. Bright orange Carillo Mexican tile covering "Island" counter, ELON INC.

Furnishings: Dining-room chairs, TURNER T.* Chandelier, antique. Piano, STEINWAY & SONS. Sofas and living-room chairs custom-designed by EDWARD ROFFMAN ASSOCIATES; upholstery, JACK LENOR LARSEN.* Wicker furniture on terrace, VREELAND TRADING CO. All plants, C. KIND CO., 100 W. 28th St., N.Y.C. 10001.

Pages 94-97—Reiser

Terrace: Furniture, BROWN-JORDAN.* Pottery by Amy Kool.

Living room: Sofa, STENDIG INC.* Nest tables, ATELIER INTERNATIONAL LTD. Chairs, NAKASHIMA. Rugs, HARTOONIAN,* K. K. HAZOPIAN* and LORD & ADAMS. Plant, TERRESTRIS, 767 Fifth Ave., N.Y.C. 10022. Oriental art, GEORGE IKARI, 45 W. Eighth St., N.Y.C. 10011.

Family room: Sisal matting, KARL MANN ASSOCIATES INC.*

Master bedroom: Chair, SCANDINAVIAN DESIGN INC. Fabrics, DESIGN RESEARCH, 48 Brattle St., Cambridge, Mass. 02138. Carpentry by George Keiling, Dobbs Ferry, N.Y. Masonry and plaster work by Peter Paino, Dobbs Ferry, N.Y. All cabinetwork by John Dunn, BACHMAN & DUNN, 792 McLean Ave., Yonkers, N.Y. 10704.

Kitchen: Floor tile, VAUDERLAAN TILE CO. Equipment, THERMADOR. Cabinetwork, John Dunn.

Pages 98-105—Tahoe

Construction and equipment: Foundations, PORTLAND CEMENT ASSOCIATION. Framing, WESTERN WOOD PRODUCTS. Siding, U.S. PLYWOOD. Interior paneling, CALIFORNIA REDWOOD ASSOCIATION; WESTERN WOOD PRODUCTS. Roof, RED CEDAR SHINGLE & HANDSPLIT SHAKE BUREAU. Drywall, U.S. GYPSUM. Glass, PITTSBURGH PLATE GLASS CO. Parquet floors, E. L. BRUCE CO. Stain, OLYMPIC STAIN. Hardware, SCHLAGE LOCK CO. Plumbing fixtures, AMERICAN STANDARD. Heating and air-conditioning, LENNOX INDUSTRIES INC. Light fixtures throughout, PRESCOLITE DIV., U.S. INDUSTRIES.

Living room: Carpet, V'SOSKE INC.* Tapestry fabric on seating units, TRESSARD FABRICS.* Suede chair, KITTINGER CO. INC. Tole tables, Italian imports, TROUVAILLES.* Antique bronze planter with red lacquer lotus temple flowers, LEONARD R. FOSS STUDIOS INC.* Pewter accessories, MARTIN OF LONDON.*

Dining room: Arm chairs, JOHN MASCHERONI;* fabric on seats, STROHEIM & ROMANN.* China, Italian import. Chandelier, CASSELLA LIGHTING.

Tatami room: Tatami mats, lacquer tables and kimono rack, UNITED ENTERPRISES.* Antique Tansu chest, SKYHAWK GALLERY, Portola Valley, Calif.

Master bedroom: Eyelet embroidery fabric over Austrian down comforter, PATTERSON-PIAZZA INC.* Roman shade fabric, bed drapery fabric, QUAINTANCE FABRICS.* Tole night stand, TROUVAILLES.* Lamps, DEAN TRIMBLE.* Lady's Queen Anne style desk, YORK COUNTY FURNITURE;* from SHOWROOM 111.* Custom bed made by Joe Cerusak.

Blue-and-white bedroom: Lamps, WILSHIRE HOUSE.* Antique English side chair and lionstep stool, MARTIN OF LONDON.* Roman shades, A.S.T.*; fabric, STROHEIM & ROMANN.*

Orange bedroom: Beds, YORK COUNTY FURNITURE;* SHOWROOM 111.* Carpet, V'SOSKE INC.* Embroidery fabric, PATTERSON-PIAZZA INC.* Roman shades, A.S.T.* Night table, ARTES DE MEXICO, through REES and ORR INC. at 225 Fifth Ave., N.Y.C. 10010. Straw trunks, HURRICANE IMPORTS.* Lamp, WILSHIRE HOUSE.*

Master bath: Bathtub, AMERICAN STANDARD INC. Brass fitting, ACME HARDWARE CO. INC. Shade, HARBOR DESIGN.* Armoire, English tapestry and Italian stool, all antiques.

Exercise room: Wall tile, COUNTRY FLOORS INC., 300 E. 61st St., N.Y.C. 10021. Sauna, VIKING SAUNA CORP. Hot-bath agitator, JACUZZI BROTHERS INC.

Game room: Game table, J. M. DAVID CO.* Leather swivel chairs, MCGROUTHER-CONRADI CO.* Billiard table, BRUNSWICK BILLIARD TABLE CO. Kibitzer stool, oak and leather, THE ENKEBOLL CO.* Hanging fixture, BURTON S. KLEIN INC.* Fur wall hanging and wool carpet, CAROUSEL CARPET MILLS.*

Pages 106-108—McDonald

Hall: Rug, V'SOSKE INC.* Wallpaper, GREEFF FABRICS INC.* Furniture antique.

Living room: Floral sofa and leather chairs, (Continued)



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JOSEPH GIANNOLA.* Leather chair, H. HARMON.* Fireplace equipment, EDWIN JACKSON INC.* Lamps, DIAMOND LAMP STUDIO.* Rug, V'SOSKE INC.* Portrait by Mme. Scoumatoff.

Dining room: Wallpaper, JONES & ERWIN INC.* Chair fabric, BRUNSCHWIG & FILS.*

Guest room: Bedspreads, THE BATES MFG. CO. Wall and window fabric, PATTERSON-PIAZZA INC.* Bed-curtain fabric (behind headboard), PETER SCHNEIDER SONS & CO. INC.* Furniture, English and American antiques. Rug, DYLAN CARPET INC.*

Family room: Chair fabric, DECORATORS WALK.* Curtain fabric, BRUNSCHWIG & FILS.* Tiles, original design by Betty Babock. Rug, DYLAN CARPET INC.*

Pages 109-115—Decorating portfolio

Page 109: Carpet, PATTERSON-FLYNN & JOHNSON INC.* Mirror, KARL SPRINGER LTD.* Round steel table, KNOLL INTERNATIONAL INC.* Upholstered chair, HENRY B. URBAN INC;* fabric, BRUNSCHWIG & FILS.* Leather chair coverings, ROBERT FLACTICO.* Desk lamp, ALBRIZZI DESIGNS INC.* Window shade, ATHEY SHADE CO.*

Page 110: Top left and bottom—All furniture and fabric from Folio Eleven Collection, HENREDON FURNITURE INDUSTRIES INC. *Top right*—All available at JOHN WANAMAKER, Philadelphia; Sofa and chair, SHERRILL UPHOLSTERY CO. Secretary, lamp table, a Queen Anne tilt-top; desk chair and silver chest, HICKORY CHAIR CO. Butler's tray cocktail table and lamp, KNOB CREEK. Bachelor chest and plant stand, HOLLAND. Mirror, KITTINGER. Swiss clock and portrait of Joann Mayer, imports. Wooden blinds, custom-length by SHADES AND SHUTTERS.* Accessories from Wanamaker Williamsburg Collection. Sofa fabric, F. SCHUMACHER.* "Philadelphia Print" chair fabric, WAVERLY DECORATIVE FABRICS.* Oriental Joshigan rug.

Page 111: Top—Fabric, BRUNSCHWIG & FILS INC.* Rug, HARMONY CARPET CORP.* Coffee table, JOHN VESEY INC.* Panel, KARL SPRINGER LTD.* Flowers, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022.

Bottom right—Steel-and-glass table by PAUL M. JONES INC.* Suede-upholstered stainless steel chairs, THE PACE COLLECTION INC.* Suede-upholstered sofas, ottoman and coffee table custom-designed by WINKLER & PATINO.* Linen wallcovering, HENRY CALVIN FABRICS. Dutch mahogany armoire, antique, H. J. KRATZER INC., 1144 Second Ave., N.Y.C. 10021. Chinese area rug, antique, STARK CARPET CORP.*

Page 112: Top—Sofa fabric, EAGLESHAM PRINTS INC.* Table fabric, CLARENCE HOUSE.* Coffee table and lamp, PAUL M. JONES INC.* Pillows, KARL SPRINGER LTD.* Oriental bronzes, 17th-century, ABRAXAS ANTIQUES, 1173 Second Ave., N.Y.C. 10021. Painting by Muhl, FINDLAY GALLERY, 7 E. 57th St., N.Y.C. 10022. *Bottom*—Leather sofa-bed, AVERY BORDMAN INC.* Rug, EDWARD FIELDS INC.* Suede fabric on Louis XVI chair, CLARENCE HOUSE.* Table fabric, FAR EASTERN FABRICS.* Antique furniture and accessories, CLIFFORD H. STANTON ANTIQUES AND INTERIORS.*

Page 113: Top—"Gingham Plaid" wall fabric, "Garden Party" fabric and "Calico" floor covering, all by BLOOMCRAFT. *Bottom*—Hand-painted wall murals by Robert Crowder. Custom wallpaper. Rug, H. E. DOERR & SON.* Filigree panels, PINECREST. Chairs, DAVID EDWARDS. Raw silk chair fabric, SCALAMANDRÈ SILKS INC.* Chow bench, THE FAN CO.* Cocktail table, WILLIAM L. DESIGNS.* Wooden votive bird, Thai and Quan Yen figurine, WOODWARD AND LOTHROP, 131 M St. N.E., Washington, D.C.

Page 114: Top left—Curtain and niche fabric, WEARBEST MILLS. Sofa and pillow fabrics, SCALAMANDRÈ SILKS INC.* Chairs, cocktail table and plant stand, LOUIS J. SOLOMON INC.* Chair fabric, RAMSONA FABRICS LTD.* Rug, STARK CARPET CORP.* Chandelier and sofa, antique. *Top right*—All furnishings, BURLINGTON INDUSTRIES INC. Love seat, GLOBE FURNITURE. "High Flyer" carpet, BURLINGTON HOUSE CARPET. Sheets and pillowcases from Vera Collection, BURLINGTON DOMESTICS. Ara coffee table, Stadio card table, Selene arm chair, Gaudi side chair, Dodona book case units, Giano Vano drum table, Bacco bar unit, Chimera floor lamp, Eco book case lamp and Tentalo clocks. ARTEMIDE FLASH USA. *Bottom*—Window fabric, BETTERMAN'S MERCHANDISE MART. "English Pub" loveseat, KROEHLER MFG. CO.; Royal Blue Naugahyde fabric, UNIROYAL INC. Butler's cocktail table, ANNEX FURNITURE GALLERY. Flokati rug, F. SCHUMACHER.* Lamp table, GUILFORD GALLERIES. Lamp, GEORGIAN LIGHTING STUDIO INC. Chessmen, ARTS BY ALEXANDER. Baskets, ROBERT WEBB INC.

Page 115: Chair fabric, BRUNSCHWIG & FILS INC.* Curtain fabric, OLD WORLD WEAVERS INC.* Rug, STARK CARPET CORP.* Quilts, MOUNTAIN ARTISANS, 147 Summers St., Charleston, W. Va. 25301.

Pages 116-121—Ikebana

For information on classes: IKENOBO SOCIETY OF THE EASTERN SEABOARD, c/o Mrs. Irwin Meller, 400 E. 56th St., N.Y.C. 10022; OHARA CENTER OF NEW YORK, Room 2291, Hotel McAlpin, Broadway and 34th Street, N.Y.C. 10001; SOGETSU, Room 1428, Manger Windsor Hotel, 100 W. 58th St., N.Y.C. 10010. Also: IKEBANA INTERNATIONAL, 250 Park Ave., N.Y.C. 10003. Demonstrations scheduled April 10-12 in Boston by Senei Ikenobo (write Ikenobo of Boston, c/o Mrs. Henry Swaebe, 35 Howells Rd., Belmont, Mass. 02178) and April 27 in New York by Houn Ohara (for information, inquire at Ohara Center of New York). ■

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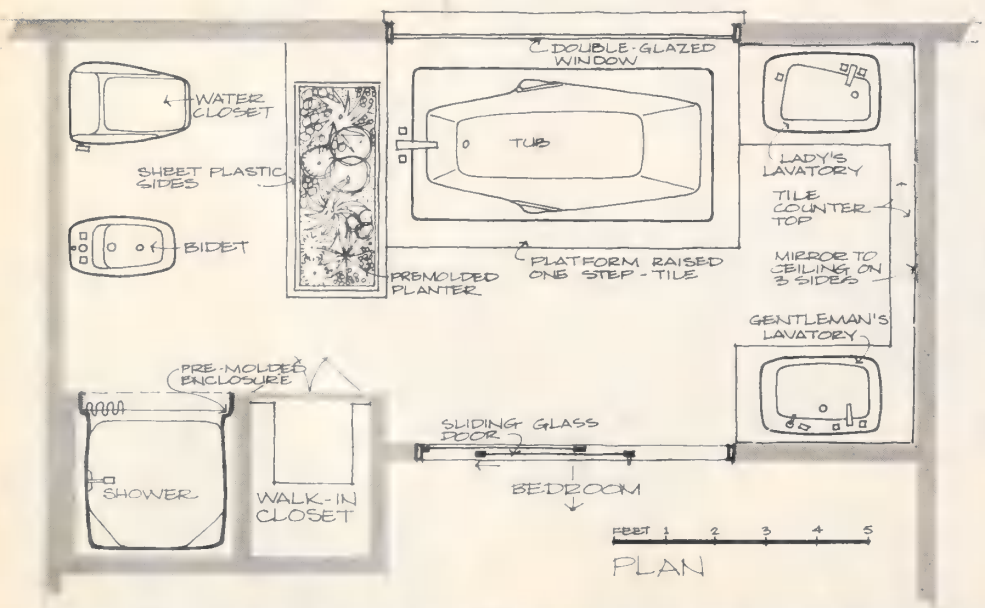
THE BEAUTIFUL BATH

a concept yesterday; a reality today . . . dull baths are banished and the colorful, fun-to-be-in, yet marvelously practical bath is here

A quiet revolution in bath design has taken place during the past five years. Thankfully. For too many years, the bath was an afterthought of designers. But old rigid arrangements have been shaken loose. Color has been "discovered." Hard as it is to believe, white, the non-color, is losing ground as the leader. Most likely, the spur toward changes came from the fixture manufacturers. Even the producers would admit that design in decades past has been marked by arch-conservative thought. Now, all of a sudden, they are innovators. More changes in bath fixture design, shape, function, convenience and beauty have burst on the scene since 1965 than have surfaced in any other single home-related industry. The changes are not faddish. They result from the study of human needs. House Beautiful celebrates the news on this and the following pages.

PINK, PRETTY, PRACTICAL

Editors JOHN H. INGERSOLL
LESTER GRUNDY



What happens when suppliers contribute their newest and best ideas for a bath? What you see here happens—a sparkling, innovative bath, visually spacious, yet sensibly sized, and produced with products available right now. Initiated by the principal supplier, the Kohler Co., and designed by Kohler and House Beautiful, it will serve a master bedroom. For the occasion, Kohler uncorked its very latest color, pink Champagne, a warm and vibrant pink with a hint of lavender. Yet ideas flowed from everyone involved: new ceramic shapes and colors from American Olean Tile Co.; a nearly unbreakable Plexiglas mirror, plus a Plexiglas surround for our terrarium, from Rohm & Haas; superb lighting design by Virden; perfectly planned NuTone ventilation; a beautifully blending and scrubbable pink plant **(*Continued on page 134*)**

PHOTOGRAPHS, BILL HELMS; PLAN, T. GRANVILLE







Imagine soaking away your cares here. You could lazily soak in Kohler's six-foot Caribbean tub while letting the sun warm both you and a private garden behind cold-barring double glazing. A very personal interior garden is suspended within a floor-to-ceiling terrarium (left), *which also screens a toilet and bidet area* (see plan). *Plexiglas mirrors cover the ceiling and completely wrap around the tiled counter* (right); *bountiful storage is built in below the counter and in the gaily patterned walk-in closet at center left.*

Great Bath

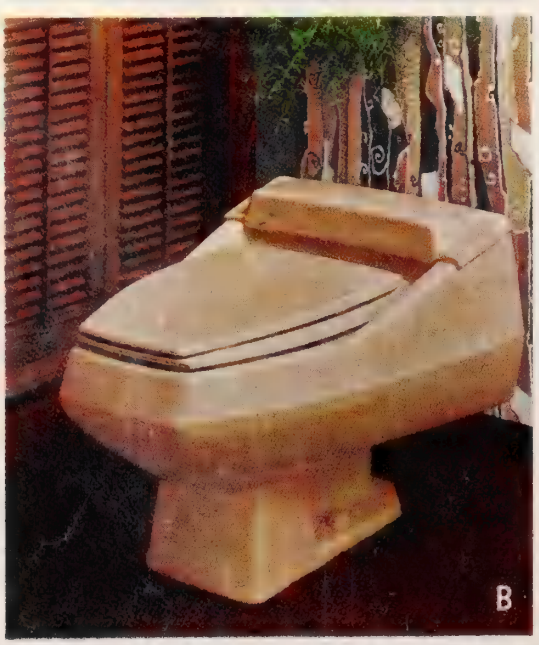
Kohler Celebrates its 100th Birthday with an exciting variety in bath ideas.

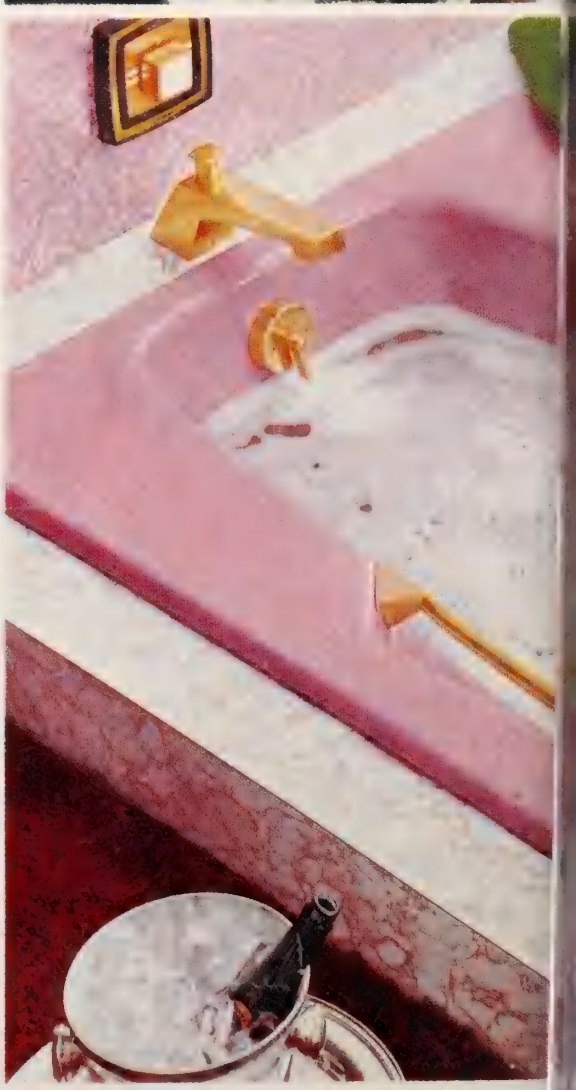
Color to add zest. Designs to fit your life-style. Building or remodeling? Check these great Kohler ideas.
(A) The Caribbean tub, 6 ft. long. Shown in New Orleans Blue.
(B) Rochelle toilet. No-overflow feature. In Mexican Sand.
(C) Black Black. Bold color. Bold size in The Bath. 5½′ x 7′ of bathing luxury.
(D) The Caribbean. Safety rails and SAFEGUARD® slip-resistant bottom in Pink Champagne—Kohler's newest color.
(E) Lady Vanity in Fresh Green. A shampoo center & baby bath with convenient swing-away spout.
(F) Caravelle bidet in Harvest Gold.
(G) Man's Lav. Shampoo & grooming center with shampoo & lotion dispenser, swing-away spout. Shown in Expresso.
(H) The nostalgic Birthday Bath. Pictured—Antique Red. Faucets and ball-and-claw feet in gold electroplate.

For more great bath ideas, send 25¢ to Box CJ, Kohler Co., Kohler, Wis. 53044.









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Ideas







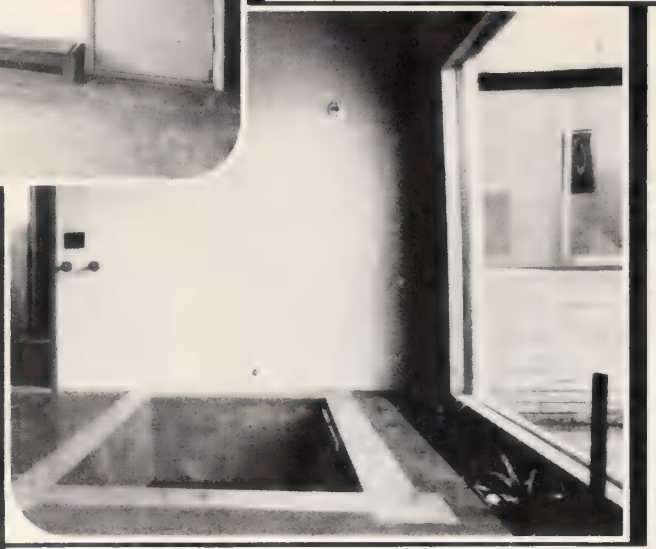






FROM DISMAL TO DAZZLING, RESCUED BY REMODELING



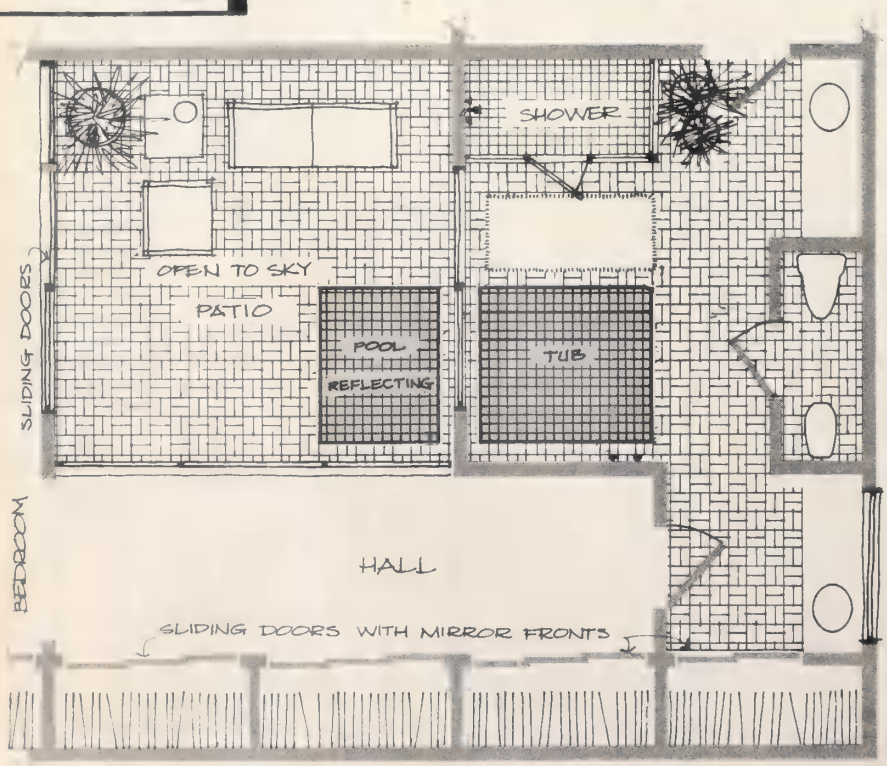


LISANTI INC.

A bare bath in a house long empty is renewed with a professional flair for beauty, an eye to the practical and some thoughts on privacy, the creature comforts and safety

Anyone who has ever purchased an older home with a dated bath the size of a squash court knows the frustration of redesigning too much space. To those who are living daily with the claustrophobia of closet-size baths, the statement above must seem ludicrous. But it isn't. Too much is every bit as hard to adapt as too little. In fact, the response to the problem of too much is often a division of the space: this portion for the bath itself; that portion for a walk-in closet, a dressing area or perhaps for a nursery.

Too much and garish was the scene in the bath that greeted Dr. and Mrs. Arthur L. Green when they purchased their suburban New York home. The bare bone of what remained after the previous owners left (some time before the Greens bought the house) are seen above. The Greens had ideas about how they wanted the bath reorganized but hesitated to map changes by themselves. They engaged Interior Designer J. Frederic Lohman of New York to counsel them, and together they produced the results shown at right.



PLAN, T. GRANVILLE; FOR DETAILS, SEE PRODUCT INFORMATION

Major changes in the outline of the original space were kept to a minimum, and the concept of the sunken tub was retained, as you can see at left and right. Curiously enough, the first tub was nothing more than a square hole in the floor, tiled with scratchy mosaics. "It would have been easy to break a limb getting in," comments Designer Lohman. "I don't know what the builder was thinking of. We added three steps for safety and beauty's sake and retiled the entire area." ***Ceramic tile used for the tub,*** the entire bath floor and the courtyard outside is a soft-hued, visibly textured tile called "Cumulus" by American Olean Tile Co. Aside from being attractive, the texturing provides a safer bare-foot walking surface. And rather than feeling peculiar underfoot, the texturing is quite comfortable to stand on, even for a long period of time, or to relax on in the tub. The handsome chrome faucet set is the "Heritage" design by American-Standard (which produced all these fixtures).

Because of the separate shower "room," there is no shower in the tub. The glass enclosure has two purposes: to contain the water flowing from multiple American-Standard shower heads and to provide a vapor-tight space for a muscle-relaxing steam bath. Installed along with the shower is a complete Thermasol steam unit. Even if some steam were to escape, however, no damage would appear on the lovely white-on-beige fabric wallcovering by Stroheim & Romann, since it has been treated with ATC, a water-repellent finish produced by Allied Chemical.

Despite the discouraging state of the bath when the Greens first saw it, one element, the courtyard, helped them decide to buy the house. This patch of outdoor space is completely enclosed, accessible now through sliding glass doors in the bath and through a similar set of doors off the master bedroom, directly opposite the bath. Wide glass windows face the courtyard from the hall that connects bath and bedroom. An outer sanctum, the courtyard has been a joy for the Greens: relaxing, reading the morning paper with a cup of coffee alongside, sunbathing—all in perfect privacy. During late spring, summer and early fall, the weather is ideal—if not a bit too hot. But even in winter, because the area's well protected from wind, relaxing there in the sun is enjoyable. A small reflecting pool mirrors the tub within, and Champion International's Meadowcraft patio furniture brightens the space. Separate counter/dressing areas were designed for Dr. Green (*near right below*) and Mrs. Green (*far right below*). Both have "Ultra-Lav" basins and "Ultra-Font," faucets, which spout water in a low upward arc, rather than straight down. Just as convenient as the old style for washing hands, and perhaps a bit easier when washing face or hair, the faucet is perfect for drinking or rinsing one's mouth. In a private, quiet area behind a door stand the toilet and bidet (*see plan at left*). The toilet is the low-line "Luxor" and the bidet the "Margate" model. To the right of Mrs. Green's dressing area is the first of their series of closets faced with sliding glass mirrored doors, the mirror from Pittsburgh Plate Glass. The closets extend through the hall and to the back wall of the bedroom. The space allows for easy-to-reach grouping of clothes and for off-season storage. Towels are from Burlington Mills.





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Ceramic tile makes a lot of sense in a lot of rooms besides the bath.

A lot of people wouldn't think of a bathroom without ceramic tile.

And yet the same people have never thought of using it anyplace else.

But, as you can see, ceramic tile is very practical for other rooms.

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Just consider your living room.

You probably think of a carpet when you think of the floor.

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The best carpet money can buy will wear out eventually. But ceramic tile will last longer than a lifetime.

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Carpet gives rooms wall-to-wall sameness in both color and texture.

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Just think of the spectacular effect you could get by using ceramic tile on your living room floor.

Or think of the dramatic look you can get in a hallway or in your foyer.

And you'll never have to worry about the heavy traffic in these areas, because the natural finish of ceramic tile never has to be polished.

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Now, if ceramic tile makes a lot of sense on floors, just consider it for the kitchen. On the walls. Countertops. And on splash backs.

Not only are they a lot easier to clean, but they're virtually waterproof. Fireproof. Stainproof. And cutproof.

Yet with all of these advantages, ceramic tile is sensibly priced.

The glazed decorator tiles used to remodel the fireplace shown above cost just $149.40. Which shows what a little tile and a little money can do to warm up a room.

But these ideas don't have to be just pretty pictures in a magazine.

You can create the same kind of excitement right in your own home.

In your dining room, with one accent wall of sculptured tile.

In a family room, with an inlaid game board on the floor.







PHOTOGRAPHS BY OTTO STORCH

Or in the bedroom, with a wall mural from floor to ceiling instead of a headboard for your bed.

And, of course, in the bathroom. With tiled vanity tops and cabinet tops, a tub alcove, walls and floors.

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SPLASHDOWN NOTES ON THE BEAUTIES OF THE BATH: SCENTS, SUDSERS AND GROOMERS



PAUL JACOBSEN



This will curl your hair! The "curling iron" (as they used to say) will also create loose, romantic tendrils to frame your face or straighten hair. The Lady Sunbeam Mist Stick (far left) steams for 15 minutes on one fill of its tank. About $18. The Unisex hairdryer (near left) by General Electric has a comb, brush, spot-drying attachments for special achievements in coiffures. About $28.

Dear ladies, think of grooming, always a difficult problem to cope with, made ever so much easier now by those who help us care for ourselves. Consider, now, The Groomers—mechanical aids to help us tend our ever-growing hair that never seems quite right . . . the hair that hangs too loose, too thin, too thick, too curly . . . the hair that wants drying, straightening, detangling. Practical, sensible, The Groomers—see only a sampling here—help us with all these heady problems, plus a few of the cares of the men in our lives, too.

But not all of our new-found help is mechanical, or for the head alone. As we think of the rest of the body and soul, it's time to think about the heady pleasures of the tub. It's time to steep ourselves in the bath—its present and its past. If we had lived in London during the 17th and 18th centuries, we would have taken (to our regret) few baths in our short lifetimes. Bathing (as we know it today) was neither in style nor in favor, save for ailments and illness. And when Queen Victoria ascended to the throne of England in 1837, Buckingham Palace did not contain one single bathroom.

The battle for cleanliness (fought by such disparate personalities as Cleopatra and John Wesley, the founder of Methodism) was finally won. Not only is cleanliness in high esteem, but so is beauty through cleanliness and attention to the body through luxurious bathing. Because of a childhood background that valued the early morning shower as the way to get a good start for an active day (with hot breakfast), I hesitate to admit that one of life's greatest joys is not the active day but the long, long evening soak. This, above all, is the ideal nighttime retreat—indeed, at my house, the only retreat. Here, I can find comfort, relaxation and the pursuit of beauty. I share with you the secrets of The Perfectly Beautiful Bath of 1973.

Though we cannot bathe quite in the luxurious manner of two earlier bath crusaders—the Empress Josephine, who bathed three times a day in silver tubs and basins, and Cleopatra, who spent long hours in the bath with willing attendants to do all her soap-reaching—I manage to accomplish a contemporary (and realistic) adaptation of my own. The soaps I reach for? Something from the House of Parfums Rochas collection (orange blossoms, bulgar rose and jasmine), boxed in threes with a separate travel case. Also new for the bath from the House of Parfums Rochas are these additions to the Femme and the Madame Rochas lines: a milk bath, a bath and shower gel, a new spray talc—all beautifying to the skin and the psyche.

Because I live in New York, I can go to Caswell-Massey (America's oldest apothecary) to browse among these distinguished toiletries from all over the world. (Can you imagine toothpaste in three nationalities?) Reality here can come hinting of the freshness of the garden in products made from pure, natural, stabilized cucumber juice: night cream, cold cream, face lotion emulsion, "Elder Flower" soap, bath oil—or if you're timid about taking the cucumber plunge, try a "Cucumber Sampler."

This is also the place to make you realize that bath oils are one of life's necessaries. Caswell-Massey makes its own bath oils to its own formulas, in 20 different fragrances bearing such exotic names as "Amandine," "Aura of Patchouli" and "Casma," all highly concentrated to fill your bath with lovely scent.

Soaps! The bees of Japan, Spain and Italy—soothing and natural glycerine. From Ireland, rich in Irish charm, Nova Irish Oatmeal Soap, Colleen Toilet Soap, McClinton's Barilla Soap. Or one called Waterloo Soap from Belgium, a deluxe cleanser from Laurent Frères, master soap-makers. And seaweed soaps from Spain and France, Dutch tar soaps, exotic soaps from far-off India, Pears' soap—the first ever to be put up in wrappers, Caswell-Massey's own Vegesperm Bath Soaps. It's a fantastic list for the bath-believer, and you can see for yourself by requesting a catalog from Caswell-Massey Co. Ltd., 320 West 13th St., New York City 10014. If you don't live in New York and prefer browsing as I do, you'll find a Caswell-Massey counter in many fine department stores throughout the country.

But one must not become too dependent on this wonderful firm, for there are other lovely bath items available throughout the country. One such is Vitabath, the (*Text continues on page 134*)



In the Hover Hood Hair Dryer by Braun, a heating unit hovers on a cushion of air above your head, and a 15-foot cord keeps drying from tying you down. No binding elastic, two heat settings, 120 volts. AC only. About $22.





An end to the tangles that plague our hair despite conditioners. General Electric's detangler (left) with super-sized teeth glides through wet or dry hair, minimizes hair damage. Operates on batteries so it can be used anywhere. About $23. Warmth in the morning! Heated shaving cream dispenser (above) accommodates any standard aerosol can (11-ounce or six-ounce). The temperature system automatically cuts off so the man can save face. And there is a bracket for wall-mounting, as well as an ample cord storage section. Cost, only $17.

One costs you more. Here's why it's worth it.



The Eljer Emblem, far left, is a good toilet, better than most. The Silette, near left, is our best; it's quieter, better looking, easier to clean.

The Silette is a single piece of gleaming vitreous china, with no seams or joints, so it's easier to clean than a two-piece toilet. And the flushing action is so quiet you may be tempted to lift the lid to make sure it's working.

You only buy bathroom fixtures once. Then you live with them. And hear them. And clean them.

Considering the total cost of your new home, and the length of time you'll live in it, buying the best seems like a good investment. But judge for yourself.

Write for our new brochure "Everything You Need to Know About Bathrooms But Didn't Know Enough to Ask." It's not technical, just factual and free. Write Eljer, Dept. HB, 3 Gateway Center, Pittsburgh, Pa. 15222.

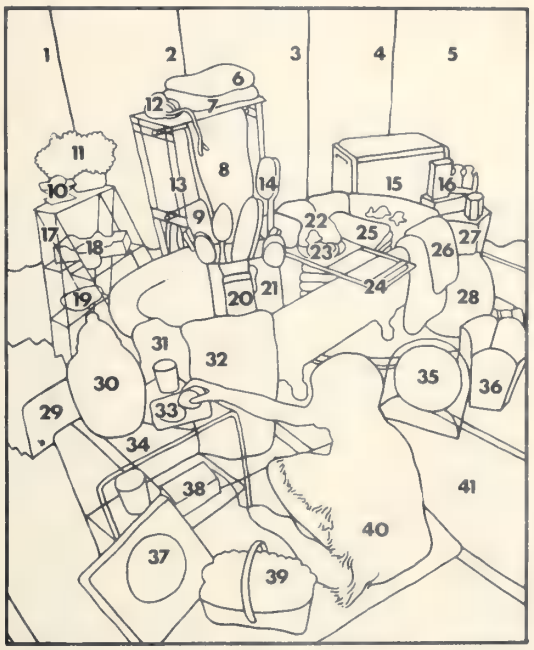
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FOR APRIL SHOWERS . . . AND BATHS

Editors KATHLEEN MAHONEY, PHYLLIS BARTLETT □ Consider the bathroom. In its early days it was merely a place to hurriedly make yourself "clean and decent." Now the Bath Room (a place of distinction) is often the only spot for blissful privacy and attention to body and soul. Along with the transformation have come the amenities that make it so. Shown here, a gathering of merchandise designed to brighten your own bath—in a predominance of sunny yellow abetted by



lush browns, reds and oranges.

Country-cottage ginghams, seersuckers and plaids; natural brushes and sponges; enormous bathtowels for luxurious wrappiness and piquant coordinates are the trend. For April showers (or baths year round), irresistible curtaining shown at left **(1)** Breezy "Fairway" green/white floral. Tiger Things. **(2)** "Country Fair," tri-color checks. By Ames at Carlin Shop, Saks Fifth Avenue. **(3)** Zepel-treated "Vanderbilt" plaid. Bloomcraft. **(4)** Yellow dotted puckering. Bloomcraft. **(5)** "Prince" plaid. Tiger Things. The sumptuous towels: **(6)** A saucy "Country Gingham." J. P. Stevens. **(7)** And what happens after April showers? A rainbow! "Rainbow Stripe." Burlington. **(8)** "Springtime." Burlington. **(9)** "Seven Seas." Cannon Mills. The loveliest miscellany of bath accessories: **(10)** Plexiglas soap dish to cosset the idling piece of soap. Vincent Lippe. **(11)** Silk crocuses in a basket. Ben's Inc. **(12)** The impact of an onyx soap dish. Sherle Wagner. **(13).** Clear acrylic towel rack. Hammacher Schlemmer. **(14)** The brisk British send assorted back brushes with natural bristles that attend to vigorous cleaning. Caswell-Massey. **(15)** Glistening yellow-and-white plastic hamper. Sears Roebuck. **(16)** Aprés milk bath, old-fashioned fruit tea baths and bath crystals. Wilburt. **(17)** Clear acrylic ladder. Bloomingdale's. **(18)** Plexiglas tissue box and canister. Vincent Lippe. **(19)** A shapely little thing, this onyx soap dish, Sherle Wagner. **(20)** Natural aloe backstrap, Alan Spiegelman. **(21)** Wastebasket, one of a group of Plexiglas bath accessories. Vincent Lippe. **(22)** Natural sponges for a spring cleaning of self. Caswell-Massey. **(23)** A frog protects this soap. Joseph A. Kaplan & Sons. **(24)** Lucite tub tray. Hammacher Schlemmer. **(25)** More toweling: "Floral Patchwork." Cannon Mills. The coordinates in "Prince" **(26)**, towels, and **(27)** and **(28)**, tissue box, cup, hamper and toilet seat, set all from Tiger Things. **(29)** Plexiglas magazine holder for the avid reader. Vincent Lippe. **(30)** Italy offers a handpainted ginger jar, cup and soap dish. Saks Fifth Avenue. **(31)** "Forever Spring" towel.

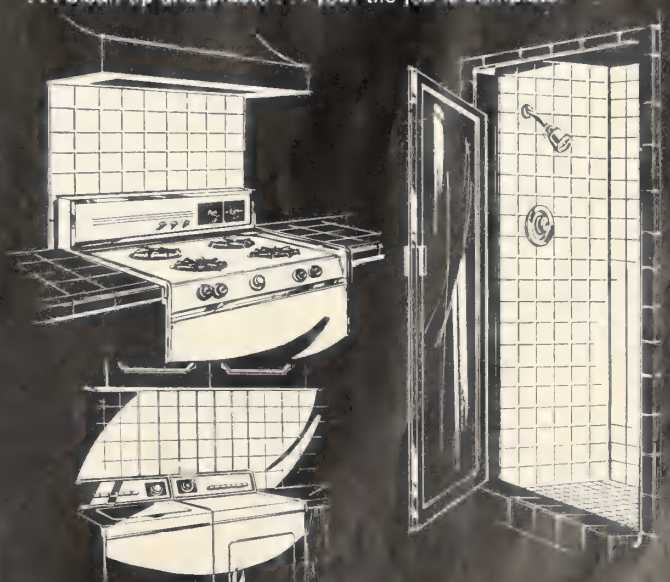
(*Text continued on page 173*)

PHOTOGRAPH, MARIS/SEMEL. FOR RETAIL ADDRESSES, SEE PRODUCT INFORMATION

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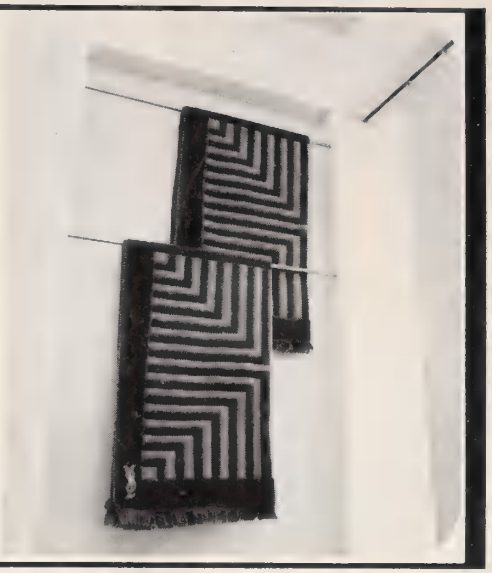
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GOOD IDEAS FOR NEW OR RENEWED BATHS



One-piece fiber glass stall showers generally won't fit through an existing bath door. But this smart-looking unit is delivered in four parts—and is ideal for remodeling or new construction. Shower above is 48 inches wide, but is also available in a 36-inch width; from Owens-Corning Fiberglas Corp.'s Bath Systems 4.



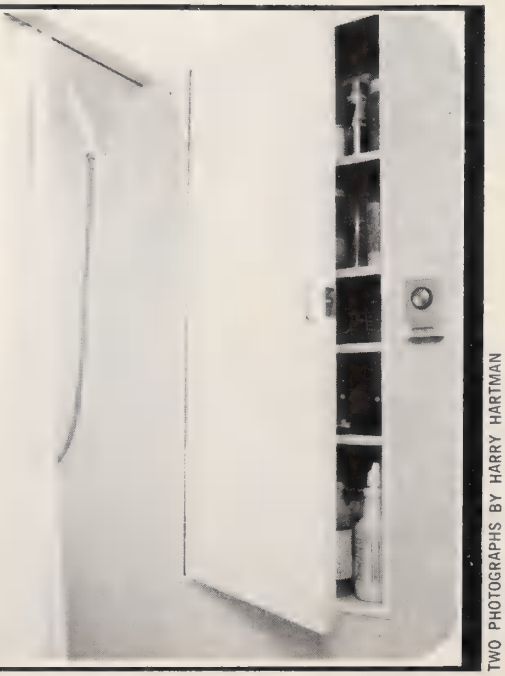
Faced with the prospect of maneuvering in a tiny bath and still needing towel bar space, Architect Arthur Lutzker of New York cut into the space between wall studs and boxed in the new area with wallboard, then installed the bars. A space-saving notion for big baths, too.



Who wants a permanent clothesline in the bath? And some retractables are awkward. Not so this zippy new model from Hall Mack. It's called Hide-A-Line and contains 10 feet of strong nylon cord.



No need to replace the washer for this handsome Delta faucet. There is no washer. At the heart of the simple design is a patented rotating cylinder that smoothly cuts off or releases water from the supply pipes, mixing hot and cold. New this year is the easy-to-grip crystal-cut acrylic handle.



Just as he did to gain space for towel bars (top photo), Architect Arthur Lutzker carved out a similar niche for what turned out to be a larger medicine chest than those ordinarily provided in new buildings. There's plenty of room between the door and cabinet back for thick spray cans. Control at right of door is for heat lamp.

TWO PHOTOGRAPHS BY HARRY HARTMAN

From hundreds of appealing and imaginative ideas for the bath, we've chosen a few—that hopefully include what you need.

A basin in the bedroom (time-honored in Europe, gaining favor here) converts easily to a dressing area now or later, immediately relieves bath traffic.

Where should the new tub be placed? Cast-iron or fiber glass—which is better? How much space do you need for a bath? Answers to these and more questions in two bright, clear booklets: "Everything you need to know about bathrooms but didn't know enough to ask," free from Eljer Plumbingware Division, Wallace-Murray Corp., 3 Gateway Center, Pittsburgh, Pa. 15222, and the Borg-Warner "Bathroom Planning Guide," $1 from the Plumbing Products Division, Borg-Warner Corp., Mansfield, Ohio 44902.

Mirror-bright metallic paper might prove the perfect seasoning for your bath. Clopay has four new self-adhesive wallpapers that blend bright surface and bold designs. All are vinyl, resist the ravages of moisture.

A cushioned chair in the bath? Yes, in the form of an upholstered toilet seat, clad in sanitary plastic. Softura is the name, and Magnolia Products makes it in six colors, plus black or white. The cost is approximately $30.

All baths need mechanical ventilation. If you object to a grille overhead, consider NuTone's so-called flush fan. The center panel is solid, can be painted or papered. Air is withdrawn through vents at the panel edge.

For the small bath, storage is always a problem. Here are three ideas: Use the area above the toilet tank for shelving or cabinets; replace a too-tiny medicine cabinet with a larger one; use the back of the door.

Muscle aches bother you after a long day at work? A good massage is what you need. Try a "water massage" in the form of a whirlpool bath. Jacuzzi, maker of portable units for many years, now offers a tub with three jet-streams and pump built in.

Truly new: a vinyl fabric shower door that serves as a bypassing set of doors or, by unfastening the towel bar, a set of folding doors with complete access to the tub. By Tub-Master.

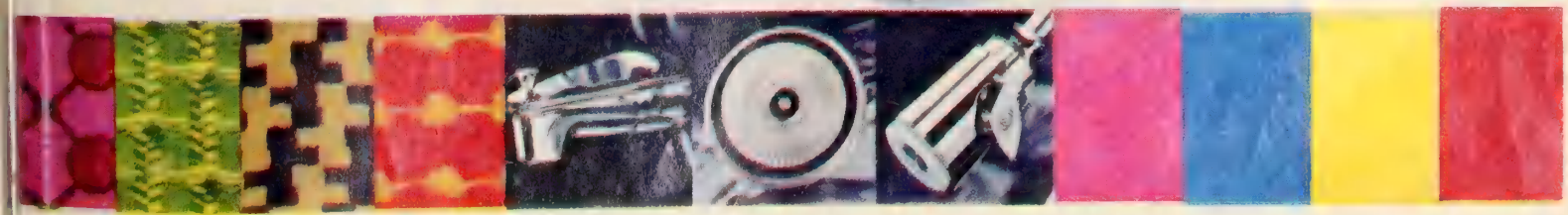
Romany-Spartan ceramic tile and bath design ideas are in a new free catalog by U.S. Ceramic Tile Co., 1375 Raff Rd., S.W., Canton, Ohio 44710.

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Counselor Hamper Ensemble
Moen Faucets
Magnolia Bathroom Seats
Dorothy Dean Accessories

ounselor's chrome and vibrant vinyl set the tone for their Reflections ensemble. Shown are the hamper, wall cabinet, basket, scale. Vanity bench and standing cabinet also available, in colors illustrated in panel (right) us white. Softee covers almost everything, in lush, deep-pile 100% Orlon® acrylic (here the tank cover and rug). Now Dorothy Dean introduces Deep Down designs in area rugs and wall-to-wall, illustrated in back ound. There are four designs in all, shown in panel (left) and 13 color combinations that match up with the 21 Softee colors. The bathroom seat is Softura, just about the ultimate in soft seats and good taste, in ange of handsome colors, from Magnolia – the seat of the *in* house. A standard of excellence in performance and design. Moen makes the kind of hardware that improves the value of your home. The Boutique design mes in silvertone and goldtone. Coordinated tub spout, shower control and shower head are shown in panel (center). Write for "Where-to-buy-it" details. BATH, Pan Am Bldg, 200 Park Ave. Suite 303E, NY, NY 10017







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The toilet

—to get the best, learn the differences

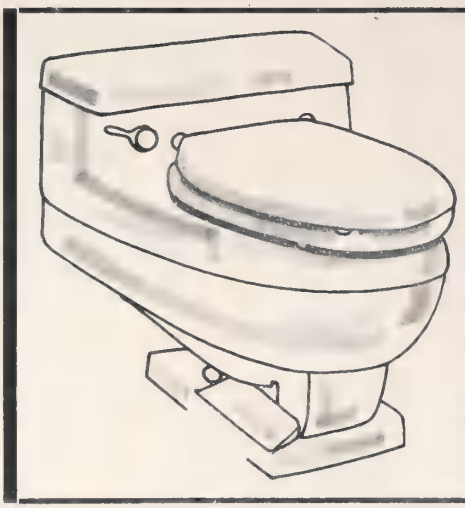
By M. J. AMENT ☐ The toilet will never rank with the weather as a conversation-opener. Even the manufacturers of plumbing fixtures don't talk very much about toilets in their advertising.

Yet there is a general lack of knowledge here. Most people think of the toilet, tub and lavatory in a group as bathroom fixtures. Yet, the type and quality of the toilet can be very important. Unlike the tub and basin, which are basically water receptacles, the toilet is a sophisticated mechanism. Design and quality control in manufacture are absolutely critical.

Perhaps the biggest misconception is that all toilets are alike. This is definitely incorrect. There are four types of residential toilets (in order from least to most expensive):

1. The ***washdown*** toilet is the least expensive, least efficient and least quiet of the four types. It clogs more easily, is more subject to soiling and contamination. In many areas, building codes prohibit the use of washdown-type toilets.

2. The ***reverse trap*** toilet is the least expensive of the siphon-action toilets. The siphon pulls waste from the bowl in a moderately noisy but efficient flushing action, reducing the chance of fouling. This is a slightly more expensive model.



Top quality toilet produced by most manufacturers looks like this one-piece, low-profile or low-silhouette toilet. It's instantly recognizable by its shape, the high-water level in the bowl and an almost-silent flushing action. And it is virtually trouble-free.



Shape of less costly toilets is readily distinguishable by a clear separation between the bowl and tank. The toilet here is a siphon jet model, best of the separate-tank units. Less costly washdown and reverse trap toilets are similar in appearance so be specific when you order (or ask if you're buying from a model home) to make certain you get what you want. All available with round or elongated bowl

ILLUSTRATIONS, ALICE UCHIYAMA

3. ***Siphon jet*** toilets are improved versions of the reverse trap unit. Flushing action is quieter and less apt to clog.

4. ***Low-profile,*** one-piece toilets offer almost-silent flushing action. The extra expense for this toilet is justified in homes where appearance and quiet are desired qualities.

Off-the-floor or wall-hung toilets are now becoming more common in residential construction—offering homeowners the same easy-cleaning benefits.

If you're buying or building a home or remodeling a bath, you should talk to your builder or architect about toilets. Get the toilet that matches your needs best, and never be hesitant of bringing up the subject.

M. J. Ament is director of product development for Eljer Plumbingware Div., Wallace-Murray. ■



American-Standard Salutes National Plumbing Industry Week April 15-22, 1973.

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Wallpaper and Wall Street. Antiques and annuities. Styles and stocks. Family shelter and tax shelters.

Strange couplings of unrelated terms? Not necessarily. Consider. Decorating a home is comparable in many ways to assembling a securities portfolio. Both are subject to the vagaries of the moment. In each, the fashionable choice can indeed be ephemeral, progressing from yesterday's fancy to today's fad to tomorrow's fallacy.

Interior or investment, each succeeds by design.

Time, taste and temperament. These are factors of importance. Time, for whether you're buying a bond or eying an étagère, each should be evaluated for its long-term interest. Taste, because the appropriate choice always returns the greatest dividends. Temperament, since taste is never static and you must possess the verve that enables you to accept the exceptional, so the sum of your effort reflects the uniqueness of your personality. Without an occasional flirtation with the glamour issues, investing can be a safe but dull business. Without an injection of unexpected vivacity, interior spaces can be properly correct but decidedly drab.

A fourth factor, should the extent of the undertaking warrant it, is professional advice. Again the similarity. Broker or interior designer, each offers specialized knowledge that may be beyond your ken. But remember, advice is simply that. It is not a substitute for action. The decisions will be yours. So study the market. To aid you, we've assembled in this issue six houses—blue-chip offerings all—plus a selection of rooms that should all bear interest. Among them, you may find one or several ideas that would be perfectly at ease in your personal decorating portfolio. Happy speculating!

TIME, TASTE & TEMPERAMENT

invest in these three factors and your decorating portfolio will return handsome dividends



PAUL JACOBSEN

House Beautiful
APRIL • 1973

a retreat with all the amenities

on the far side of winter, a luxurious second home





By JAMES DE LONG □ **Standing beside a verdant fairway of a Palm Springs golf course, this colonnaded desert dwelling was intended as a winter retreat—but has served its Midwestern owners so well that they now spend six months a year here. Designed by Hank Webber and associate Don Staska, the elegantly understated structure is a lean backdrop for a dazzling collection of pop and op art and the finely orchestrated interiors of Decorator Richard Himmel.**

Dominated by a black granite fireplace, the high-ceilinged living area (*right*) typifies Himmel's easy way with a room—from the classic formality of the white kidskin sofas to the kicky assemblage of plastic cubes fashioned into a many-splendored coffee table. The quietly assertive game group (*above*), with needlepoint upholstery based on Alexander Calder designs, awaits a rousing round of backgammon. LEELAND LEE





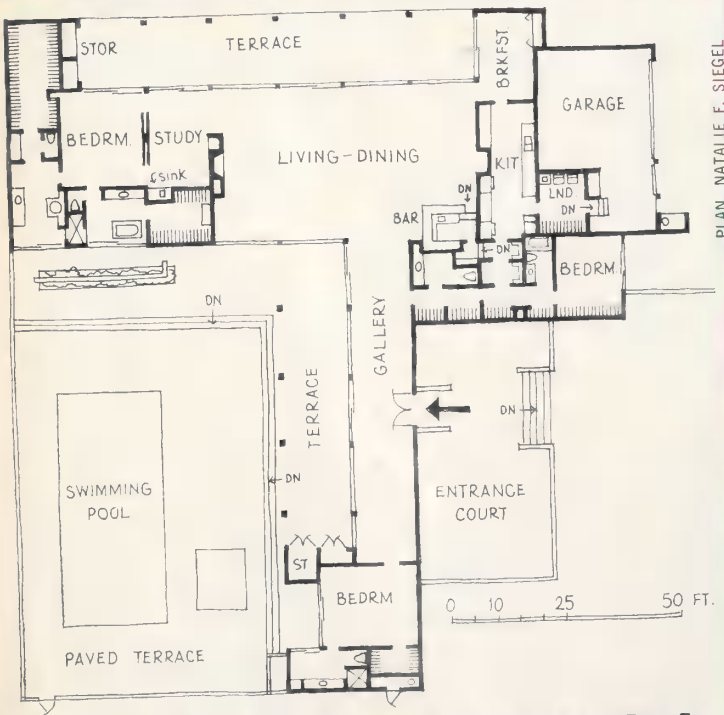
a dazzle of white underscores its splendor

From the moment of entry through the tall, aluminum-clad doors into the spacious entrance gallery (*below*), the mood of the entire house is established—an omnipresence of white spiked by glittering intermixtures of contemporary paintings, sculptures and furnishings, garnished with interior plantings. The kaleidoscopic V'Soske rugs, which appear to float on a white stream of terrazzo flooring, are woven reproductions of Vasarely positive/negative posters.

The near end of the gallery opens into the vast living/dining area by a luxurious, granite-topped bar (*left*). The bar floor is depressed to lower the counter to table height so guests can lounge in commodious lucite chairs rather than perch on stools. The breakfast room (*right*), which faces south to gather in the morning sun, also serves as an afternoon card room. In the master bedroom (*inset near right*), a lucite chair and a Mascheroni tube floor lamp team up to face an antique armoire and towering Japanese screen.







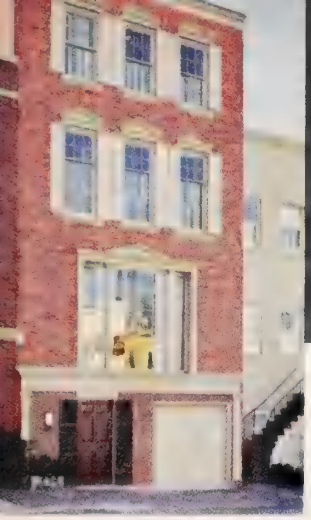
PLAN, NATALIE F. SIEGEL

for the pleasure of their company, a poolside oasis

A high wall (*top*) embraces the pool terrace to enclose the house in its own private world and turn the desert breeze into a whisper without blocking the view of the mountains and surrounding palms. All primary living areas, including the secluded guest suite shown at the bottom of the plan (*above*), have easy access to the pool. Entertaining at both intimate and all-out scales is an important part of the owners' lifestyle, and the house was planned around that premise. The pool can be covered for dancing and the entire walled compound canopied with a tent to accommodate sit-down dinners for up to 300 guests. A flight of sculptured metal kites, designed by Richard Himmel, climbs the wall beyond the pool. The outdoor furniture was selected for style and visual impact as well as durability and easy maintenance—and is especially effective in the nighttime glow of light from behind the bronze-tinted, soundproof plate glass that has been installed throughout the house.

FOR DETAILS, SEE PRODUCT INFORMATION





A MIX OF BEAUTY SETS THIS GRACIOUS TOWNHOUSE AGLOW

A quiet street in Washington, D.C.'s historic Georgetown is the setting for this mellow pink-brick townhouse (*above*). Recently renovated by the design firm of Don D. McAfee Associates, the four-story residence has been newly interpreted with expanded space and an excitement of color to gracefully shelter the owners' eclectic mix of furnishings and accessories. With red Chinoiserie cabinet accented by classic Persian rug and checkerboard tiles, the entrance hall expresses a welcoming phrase (*below*). Spatially intimate, the exotic reds juxtaposed to pale walls skillfully use color for warmth.

Gracious, conversational, definitely elegant, the second-floor living room (*right*) synchronizes centuries-old antiques with contemporary design. Rich coffee-brown lacquered walls form an intimate color boundary. Furniture placement defies convention: In this grand, overscaled room, the fireplace is made asymmetrical while the seating floats toward its center. On the brown satin sofa, white knitted Irish pillows. Leather-covered Italian Directoire chairs and softly contoured ones in Haitian cotton enclose the intimate seating area. An 18th-century Chinese painting dramatizes. The room's versatility changes with the needs of the household —serene by night, yet informal by day (*inset top right*). Beyond the magnolia tree, a panoramic view. □ *Editor* LESTER GRUNDY

MARIS SEMEL









THIS SKILLFUL BLENDING IS UNMARRED BY CLICHES

A magnificently set table and a cordial, open atmosphere extend an invitation to dine (*above*). A view of the Potomac and Roslyn, Va., skyline makes an important impression here. The dining room—romantic, tranquil, free of decorating stereotypes—naturally incorporates the vista, expanding space outward. To accomodate guests seated with their backs to the window, the opposing wall is mirrored so they may enjoy the reflected view. Detailing is impeccable—from the checkerboard flooring to the skyblue cove ceiling with indirect lighting. Eighteenth-century Sheraton chairs covered in damask flamestitch circle a reproduction mahogany table.

On the fourth floor, the family/sitting room (*left*) is a typical expression of old Virginia in its architectural craftsmanship. The room is responsive, relaxing, livable. A modern grey shag rug perfectly suits the muted country-red walls and mix of antiques. Above the round Regency table, a gleaming chandelier of hand-worked brass.

The third-floor master bedroom is a striking study in modulated reds and earth tones (*right*). Walls and trim are an American Williamsburg red; the semi-antique Oriental rug is color continuous. Family heirlooms—the maple four-poster and the bedside tables—reside gracefully with the Venetian and Directoire chairs. The bay window opens to the Potomac.





EACH ROOM REFLECTS THE GLEAM OF RIGHTNESS

Burnished golds, tawny browns, mellow neutrals warmly illuminate the guest bedroom (*right*). A unique placement of a four-poster bed with tapered ends—designed by McAfee Associates—allows the room to function also as a sitting room. The mix of cultures is the enduring theme of this townhouse, shining in this smaller space as in the larger rooms as an exactly right juxtaposition of times and styles. Here, an 18th-century Japanese priest's chair complements the Regency cocktail table. Beige grasscloth covers the walls.

Formal but lively, the second-floor foyer—the heart of the house—functions doubly as a working area and well-designed access to other rooms. Touches of the Orient—the beautifully scaled Chinese lantern and antique Persian rug—enhance the English and American accessories. The stream of red carpeting imparts a vitality to the area.

FOR DETAILS, SEE PRODUCT INFORMATION



joyful harmony of structure & site

unity and coherence prevail throughout in a house designed to respect its setting





EZRA STOLLER

By SUSAN LEWIN ☐ **The lush shady site, tall with beech, tulip and dogwood trees, had been abandoned by its previous owner because of the rocky creek that split it in two. But Mr. & Mrs. Michael Pollon and their architect, George Van Geldern, sensed that it was the perfect setting for a "natural" house, one that would be at peace with the surrounding environment. To achieve this harmony, Van Geldern placed the almost transparent glass-and-cedar house on the far side of the brook and driveway and the carport on the other, giving the view of the brook and southern exposure to the main living and dining areas. A connecting footbridge, built much the same way as an old covered bridge, doubles as a breezeway for warm-weather days.**

A soaring, spacious contemporary living area is tempered by the natural world



The serene contemporary interior of this Greenwich, Conn., house is so integrated with the architecture and the natural setting that indoors and out flow as one. Yet it is also a house designed to meet the specific personal requirements of its inhabitants. Very much aware of the needs of a husband who is a pianist, a conductor and director of the Westchester Conservatory of Music, Mrs. Pollon—known professionally as Interior Designer Eve Frankl—designed this living room for musical performances. And by coordinating interior plans with the architect in advance, she worked wonders on her budget, too. All of their furniture fit into place with only a few additions necessary.

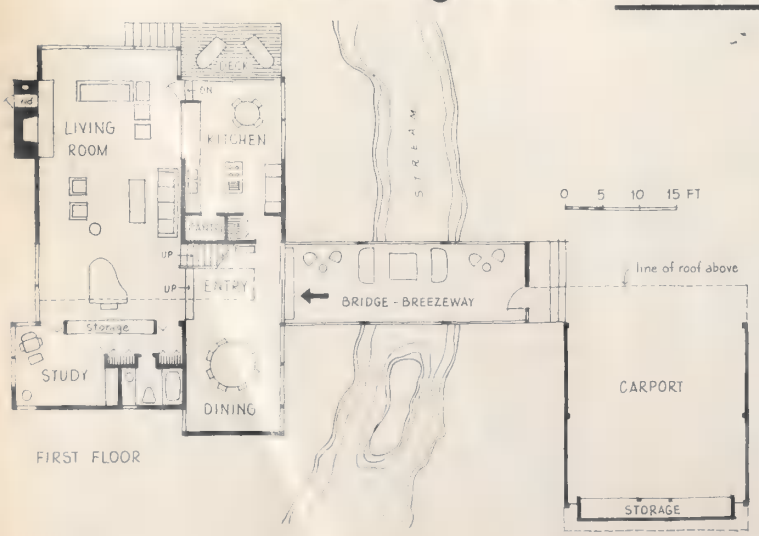




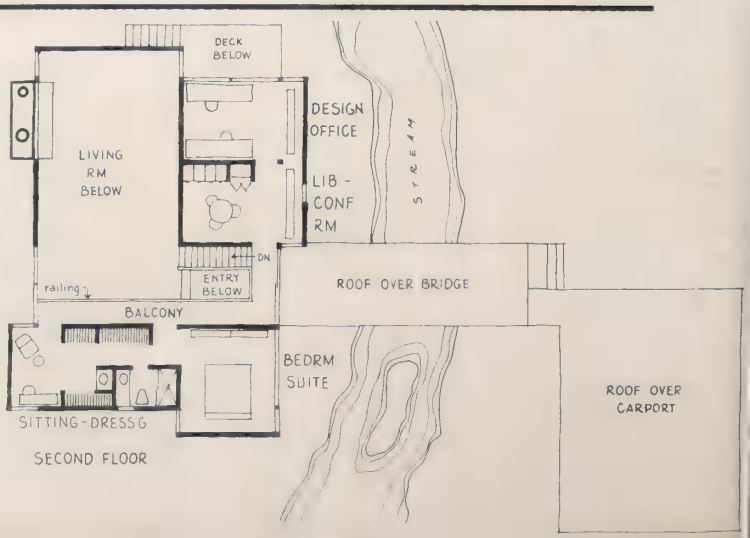
For glass-sheathed dining areas, the outer world becomes a living mural

Both the large eat-in kitchen (*above*) and the festive dining room (*right*) were given favored positions in the Pollon house, overlooking the running brook. Both rooms are also centers for brilliant color accents within the neutral framework of the rest of the house. Orange is the strong note in the kitchen, the key color of the bright Mexican tiles that cover the central cooking island and of the upholstered chairs. These chairs appear again in the dining room, but here they are upholstered in a rich plum-purple to set off the big round dining table, a circle of ash that has the appearance of floating in air on its clear Plexiglas base. The wrought iron chandelier and the glimpses of the breezeway in the distance add to the lightheartedness of the room. Though the house is a successful combination of large open spaces and smaller, more intimate ones (see *plans, below*), Architect Van Geldern used standard sliding glass doors throughout to help keep the house within its budget. And by using that door size as the module on which room size was determined, he lowered the cost even further.

PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION



FIRST FLOOR



SECOND FLOOR





HAVEN FOR THE HANDICRAFTS

NEARLY ALL FURNISHINGS IN THIS CONVERTED CARRIAGE HOUSE ARE HANDMADE

"I'm a nut for handcrafted, original objects that are infused with love and creative thought, things so unique one can almost feel the personality of the creator when holding or looking at the object," says Architectural Designer Debora Reiser. She and her orthodontist husband, Dr. Samuel Reiser, have filled their renovated carriage house in Dobbs Ferry, N.Y., (above) with a wide range of handmade furnishings and works of art, all of which heighten the natural, earthy feeling Mrs. Reiser wanted to achieve when she began to remodel the house a few years ago for her family of four. Samples of the craftsmanship of earlier ages are evident throughout the 30 by 40-foot living room—an 1857 American weathervane, signed Tiffany lamps and vases, Japanese Kakimone scroll drawings—along with Wegner and Nakashimi chairs covered with subtle vegetable-dyed fabrics and a fine old Kozak rug in the entry (below). Mrs. Reiser corrected proportions by greatly enlarging the tiny sash windows to wide floor-to-ceiling windows and sliding doors. Because she used no curtains, the room is flooded with sunlight by day and moonlight by night.

MARIS SEMEL









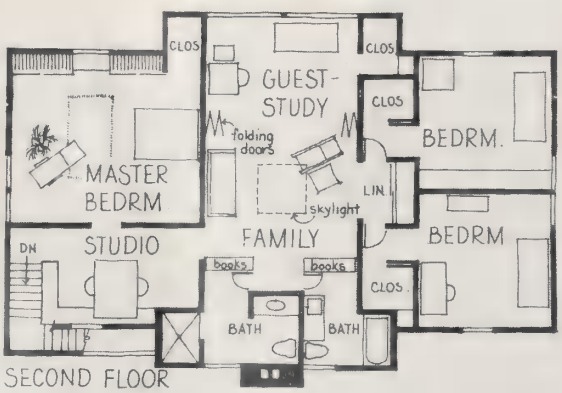




FOR DETAILS, SEE PRODUCT INFORMATION

The rough cedar-shingle exterior of the Reiser house (below) *is a handsomely effective reminder of its carriage house origins—but inside, it is a gracious, modern, streamlined home. A working mother who enjoys entertaining, Mrs. Reiser designed her kitchen* (above) *to be equally adaptable for preparing large party dinners or the family meals often masterminded by daughter Maya, who loves to cook. And space also had to be made for a silver-working shop for son Jessie and for storing Dr. Reiser's fine wine collection. Mrs. Reiser also felt that teenagers need more than their own bedrooms for entertaining friends. So Maya's room* (top left), *with its antique bed and hanging Oriental rug, and Jessie's room both open onto a large sitting room* (right), *with a movable partition that opens up to a small guest room* (see plans). *The beautiful star-form skylight, taking its form from the original eaves and ridges of the roof, had been hidden by a dropped ceiling. And everywhere, of course, are the crafts—seen here in quilts used as coverlets in the master bedroom* (inset top right) *and children's rooms and stacked on a rattan sofa.*

PLANS, NATALIE F. SIEGEL



SECOND FLOOR



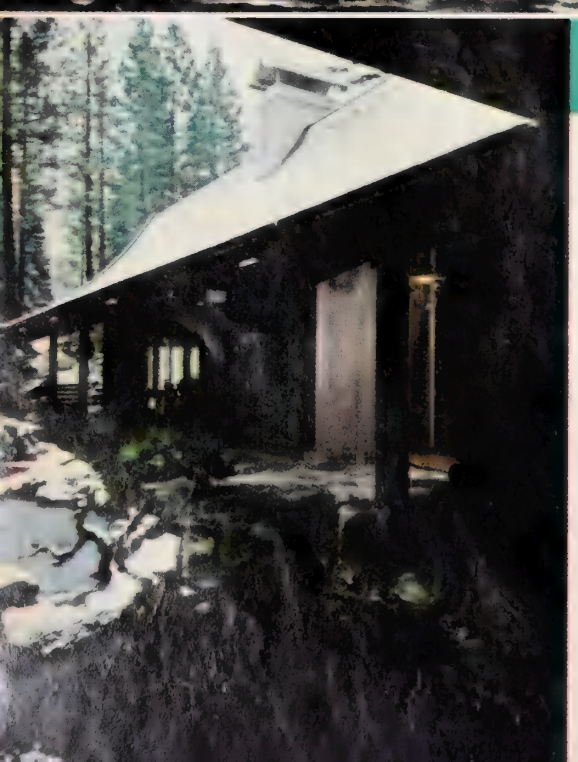
FIRST FLOOR



EVERYWHERE, THE SOFTENING TOUCH OF EARLIER TIMES







MAX ECKERT

Reflected in the sapphirine waters of Lake Tahoe, this high-roofed, all-season retreat in the Sierra Nevada is so full of earthly creature comforts that coming here for a holiday is like an escape to a world where relaxation is the only way of life. The structure—a graceful, snow-oriented shelter of oak, Douglas fir and California redwood—was designed by Architect James D. Morton. Its U-shaped plan (*see page 104*) encloses a gardened inner court (*left and inset above*) and a rushing waterfall that descends through a rocky stream bed to a series of quiet pools. The owners, steeped in the r… mance of European ski lodges and th… spare serenity of Japanese inns, aske… Interior Designer William Price McNu… to synthesize their concept of leisure… living with room decor that reflects the… interests. The skylighted upswept ceili… of the sunken living area (*right*) canopi… seating units covered with French tape… try and a V'Soske carpet based on … design from a Nepalese dragon ru… Full-length windows at the right look o… to the courtyard, while similar windo… on the left command a view of the la…

RELAXATION

on a regal scale: a spacious… comfort-filled retreat at Lake Taho…



each lofty space is complete with its own sense of the romantic

The lofty spaciousness of the architecture is matched by the baronial scale of the furnishings. In the dining area (*below*), an ornate chandelier fashioned from tiers of French hunting horns hovers above an oak dining table designed by McNutt and fitted with a revolving, lazy-Susan top section. Specially patterned tile floors—laid in three shades of white and made of reconstituted stone that requires a minimum of maintenance—flow without interruption into the low-ceilinged kitchen (*right*). A large, glowing mural behind the arched hood of the cooking area depicts an 18th-century harvest table scene. Made of hand-painted and glazed ceramic tile, the design was executed by Artist Marthine Gallaway.

The "tatami room" (*far right*)—so called because of the Japanese mats that cover its floor—is a loft formed by the attic space on top of the library. Reached by a ladder, it provides valuable additional sleeping space for stay-over skiers. The folding bed-stacks that flank the antique *tansu* chest are custom-made.







At the owners' request, each room was designed to display a different species or use of wood paneling. They wanted the interiors to be "casually comfortable" but have an air of elegance—and this feeling is especially evident in the bedrooms shown on these pages. The master bedroom (*below*) is arranged around a 10-foot-high oak poster bed built on the job by a master carpenter. Its detailing was reproduced from an English armoire that stands in the master bath. The bed draperies and the Roman shades at the windows are of the same fabric. The deep down comforter is from Austria.

The blue-and-white bedroom (*left*) is a model of the crisp, clean luxury found in traditional European homes. Its pegged, random-width floor of white pine is inset with Original Delft tiles, and the antique English bed of dark-stained oak has a remodeled footboard that pulls forward to disclose twin trundle beds. The side chair and the lion stepstool are also English.





The "barnwood bedroom" (*right*) has a history of its own—as its name surely implies. Pursuing the owners' desire for the use of "old" wood somewhere in the house, the building contractor discovered a venerable barn high up in the Sierra snow line with siding weathered to a satined, tawny-gray. The old material was acquired in a swap for a load of new barn siding and brought down here to start a life of pampered ease—in addition to having a bedroom named after it. A study in contrasts, the orange pencil poster beds glow like candles against the dark values of the wood, and the room gains further depth by the playing of the cool, white eyelet-embroidered bed covers against the straw chests and tufted V'Soske carpet. The accessorizing of the room is minimal, but each object adds a telling accent to balance the somber patina of the background material.

The fresh, brightly patterned Roman shades are repeated in the adjoining bathroom (*above*)—which also shared in the barnwood bonanza. The other baths are similarly matched to next-door bedrooms.

beautifully detailed in wood, the bedrooms are natural extensions of the house's subtly elegant air

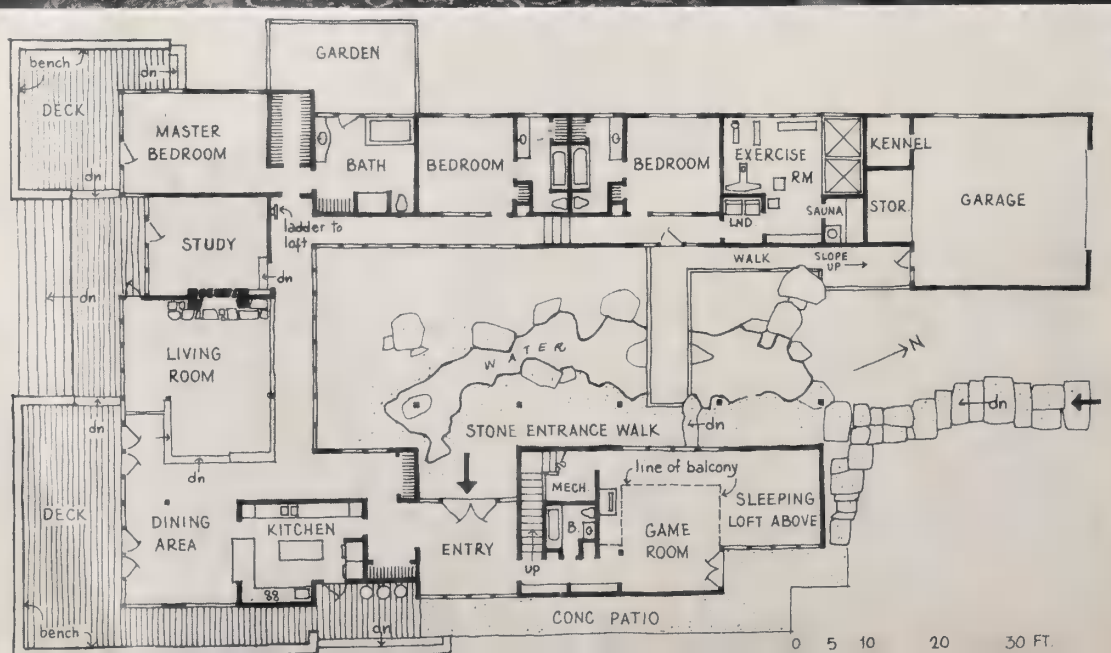


and as at any super resort, the game room and exercise salon await

Besides the downy luxury of a good night's sleep in a variety of exotic beds, this remote mountain lodge offers enough sybaritic devices and epicurean facilities to delight the most demanding urban hedonist. Skiers and other outdoor aficionados also find these amenities most acceptable after a hard day of play on the slopes or the lake. And meant for relaxation indeed is the master bath (*below*). Its antique English double armoire inspired the carving on the big bedstead back in the master bedroom and finds fitting company here in an English tapestry. An Oriental rug, a parqueted oak floor and a king-sized sunken tub add to the impression that this is not just one of your run-of-the-mill bathrooms. The windows over the wood-encased oval tub have a view of a private, walled garden.









As advertised in the stained-glass, turn-of-century billiard parlor lamp that descends from the rafters billiards is the name of the game in the all-purpose game room (*above*). The hanging fur mural on the far wall, beyond the octagonal game table, is from Finland and is there simply for looks—but the highly decorative snowshoes are not. The Douglas fir pickets at the top of the photograph enclose a sleeping loft above the low-ceilinged portion of the room. This wing of the house has its own sheltered entrance and can be used as a separate guest suite.

In spite of its large area, the layout of the house (see *plan at left*) seems compact because of its closed shape. Yet an important element of taken-for-granted human comfort that inheres in the design is the abundance of soft, natural light. Pouring in through skylights and tall floor-to-roof windows, it counterbalances the predominantly dark values of the natural wood interiors.

The richly tiled exercise room (*right*) bears the cachet of ultimate pleasurable relaxation—a sauna bath and a brace of deep-soaking pools, one for hot and one for cold. But there's a catch to all this eating and sleeping and lounging about the billiard table—around the corner and out of sight to the left, a menagerie of exercise machines and barbells lies in wait to see that you don't take it with you.



YESTERDAY'S GENTLENESS WORDED FOR TODAY

SERENE STATEMENT



Here, the deluxe cottage—a serene and amicable environment reminiscent in atmosphere of grandmother's house. Evoked is the simple, rustic charm of the past: free of excess, subtle in coloration, in all ways tranquil and inviting. In designing the country home of Mrs. John J. McDonald, Mrs. Scott Leighton Libby of Thedlow Inc. creatively synthesized the style and mood of the 19th century with the needs and conveniences of today. The result: a uniquely appealing residence that functions for the requirements of 1970s living.

The entrance hall (*right*), by scale and chromatics, first affirms the welcoming, intimate spirit that defines the house. The paneled archway provides a graceful curve to the calm, linear design. A delicate all-over medallion print wallpaper adds a warm surface. At the base of the pine staircase, a pair of antique chairs. The adjoining living room (*below*) further emphasizes the *bonhomie*. Architecturally distinguished, it's a classic country room, low-ceilinged yet spacious in effect. Finely detailed pilasters flank a simple-manteled fireplace; to its right, paneling opens to reveal a working bar. Muted colors dominate, skillfully accented by rich darks and antique furniture. The dining room (*left*) is basically a country kitchen divided into working and dining areas. Country lacquer furniture on wide plank floors conjures the feeling of yesterday.

BILL HELMS









SUBTLY PHRASED CHARM IS A MELLOW ALLY TO MODERN CONVENIENCE



The congeniality of the McDonald house continues through to the family room (*top*). Very much American in color and style, it's a casual yet elegant milieu for tea in the afternoon or conversation over a drink. On the far wall, identical wood cupboards conceal a bar to the right, a music center to the left. In the central niche, a Franklin stove fronts an exceptional tri-part wall of hand-printed tiles —each drawing representing family, friends or hunting club associates.

Decorated in a melange of the warmest colors, the guest bedroom welcomes one in for a stay (*left*). Walls. headboard and cornices are yellow/red bouquets on a creamy ground. The canopies, a contrasting red print chintz. A hunting motif defines the second guest bedroom (*above right*). Against the white paneled wall, a folk art-painted chest. Above it, a gilded weather vane and hunting horn.

FOR DETAILS, SEE PRODUCT INFORMATION



THE MEANS SPRITED, THE MOOD RESTFUL

a portfolio of 14 idea rooms with a feeling of tranquility

GRAFF GARCIA

Serenity *can be bleached to bone, lacquered shiny or Orientaled red. It's how the parts are put together that really determines whether a room will be soothing or nervous. Here, a collection of 14 different approaches (and many more ideas) in the search for surroundings of tranquility.*

In a studio living room *designed by Easton/LaRocca Inc. for the Decorators' Showhouse of the Associated Vassar Clubs of Fairfield County, Conn., everything is understated and color cool for complete calm —stylish, effortless, practical. Shapes and details are the simplest: coconut matting on the floor, a smooth-curving lounge chair and ottoman, an octagonal mirror outlined in black lacquer. Accessories—plants, a toss of books—are personal and uncontrived.*





Here, the darker side of serenity. At right and above, this setting designed by Fred Beukemea for Henredon Furniture is warm, mellow, a blend of muted patternings relieved by a plain background. The patterns—in striped couch, floral screen, chair and throw pillows, Oriental rug—are in themselves gentle, but the success of their mix comes mainly from their color compatibility: All contain basic red or green. Fabrics blend textures: silks, velvets and burlap. Near-black burlap walls are the ideal unifying background. Unconfused, too, the measured formality of paired chairs, matching end tables and black lamp shades in a traditional sofa/coffee table arrangement. An Indian batik panel opens up the perspective but seems to flow naturally out of the grouping. A different kind of effect with dark walls and multi-patterns comes from a cool, collected and refined living room (above right) designed by Olga E. Gordon, director of home furnishings at John Wanamaker in Philadelphia This room is a put-together of stripe and country pattern, again made whole by color—the Early American blue splashed over walls, couch, chair and curtains and picked up in the Oriental rug. The furniture arrangement itself is stylized, and though no two pieces match, everything contributes to the traditional look.

RIGHT AND TOP LEFT, O. PHILIP ROEDEL; TOP RIGHT, BILL HELMS

Everything in the Manhattan apartment of Designer Robert Metzger projects calm, elegant quietude. There is a pattern mix, but details are carefully thought out so that all blends harmoniously without any sense of nervous jumping. The furnishings are all fine pieces, expertly crafted: a Régence commode, Louis XV bergère, Tapa panel and Venetian mirror; the colors a study in melting browns and reds.

***A totally contemporary** approach is seen in Architectural Designer Susan Caldwell's apartment (below). Because she runs a private art gallery and has an extensive collection, she wanted to create a low-key no-pattern interior that would not conflict with the art. A flexible, sculptural seating arrangement replaces the traditional, yet color continuity is undisturbed wherever the pieces are placed. And within this framework, paintings and accessories themselves can be moved.*

***Another soothing room** is Charles Glueck's Manhattan sitting room (below right), designed by Bebe Winkler and Bob Patino. A study in complete neutrality, it's made lively with texture: wet sand-colored suede, gunmetal mirrored pilasters, tortoise blinds and bleached parquet flooring. To this understated room, a dark Dutch mahogany armoire adds strength, the greenery and orange-red gladiolas, the dots of color.*

RIGHT, GRAFF, GARCIA; BELOW LEFT, MARIS/SEMEL; BELOW RIGHT, REG VAN CUYLENBURG







Cool style and colors refresh a sitting room designed by Bebe Winkler and Bob Patino in the New York apartment of Mr. and Mrs. Morton H. Farber (above). Its whole scheme has been stripped down to one basic background color: pale, clear peach. The only color accents are white fronds in the palm-patterned fabric, white table skirt and the ruby in the velvet upholstered Louis XV chair. Ottomans float on a flooring of polished, bleached parquet while the glass coffee table and a stainless steel-framed glass stand let views flow virtually unstopped. An oversized Chinese jardinière holds a large leafy plant to add to the summery tempo. Designer Clifford Stanton's New York apartment (right) shows no pattern except in the bold African geometric rug of beige, Indian red and chocolate brown. Rich Indian brown walls and sofa create a calm background for a deft mix of French and contemporary furniture. Stanton has made an asset of difficult beams and cornices. Instead of masking them, he accented them by covering the beams in a dark brown marbleized paper and painting the moldings in a shiny licorice black.



TOP, HARRY HARTMAN; BOTTOM, GRAFF/GARCIA

Gaily Victorian is a relaxing young bedroom/sitting room in Gloria Vanderbilt Cooper's Long Island summer house (right and on the cover). *Though lightheartedly mixed, everything contributes to the theme. The sampler-patterned screen is the original that inspired Miss Vanderbilt's fabric design for Bloomcraft, seen on the couch, table and pillows. Laminated fabric covers the floor, a stretched fabric the walls and ceiling—both fabrics reintroduced in chair seats and pillows.*

In a Japanese-inspired room (below) *designed by J. Charles Spete of Woodward and Lothrop in Washington, D.C., the key is the stable balance of furniture, squarely in front of a wall-wide mural. The coffee table becomes a strong color accent, but the enduring serenity of the East prevails in the simple shapes, tailored window treatment and stylized Oriental accessories.*

BILL HELMS











Old-fashioned charm and comfort abound in a self-possessed library/sitting room (top left) of easy colors and walnut paneling. Two Chinese Chippendale sofas are traditionally mated in front of the fireplace; the bookshelves flanking it are backed in the apple green silk of the draperies. A Portuguese needlepoint rug gives color and interest to this otherwise simply patterned room, designed by Caldwell Cline for a Charlotte, N.C., showcase house furnished by the local chapter of the American Institute of Interior Designers.

Two design schools meet in a flow of white (above): a traditional sofa by Globe residing companionably with the sculptural plastic chair, table, bookcase units and side table from Burlington's Artemide USA division. Touches of brown and black are introduced in the card table and chairs and in Vera's geometric curtain and ottoman fabric for Burlington Domestics. The result, an environment that is finely fitted together and most harmonious.

In the rustic sitting room at left, designed by Don Opper of Kroehler, comfort is paramount. One of a pair of bright blue Naugahyde loveseats is the most comfortable resting spot in the world behind a table set up for chess by the fire. A fabric panel is in blue-and-white kitchen toweling plaid and the chimney breast faced with beveled plaques of walnut to complete this no-fuss surround, in keeping with the pure white painted walls and white Flokati area rug. Accessories add just the right amount of color and mood: touches of red and green in the flowering plants and country naturals in the geometric-patterned baskets and the dark wood of the spoon holder.

A different country look is the carefree potpourri of patterns and colors (right), in a home in the hunt country of Virginia. Designed by George Clarkson, it capitalizes on the traditional mix in a fresh way. Oversized strawberry leaves on the curtains live easily with geometrics on the lounge chairs and a plaid on the sofa. A quilt on the sofa back, a rooster perched in front of the window, it is a family room that projects happiness in a most all-American manner.

TOP LEFT, MARIS/SEMEL; TOP RIGHT, ALDERMAN STUDIO; LEFT, O. PHILIP ROEDEL; FAR RIGHT, GRAFF/GARCIA

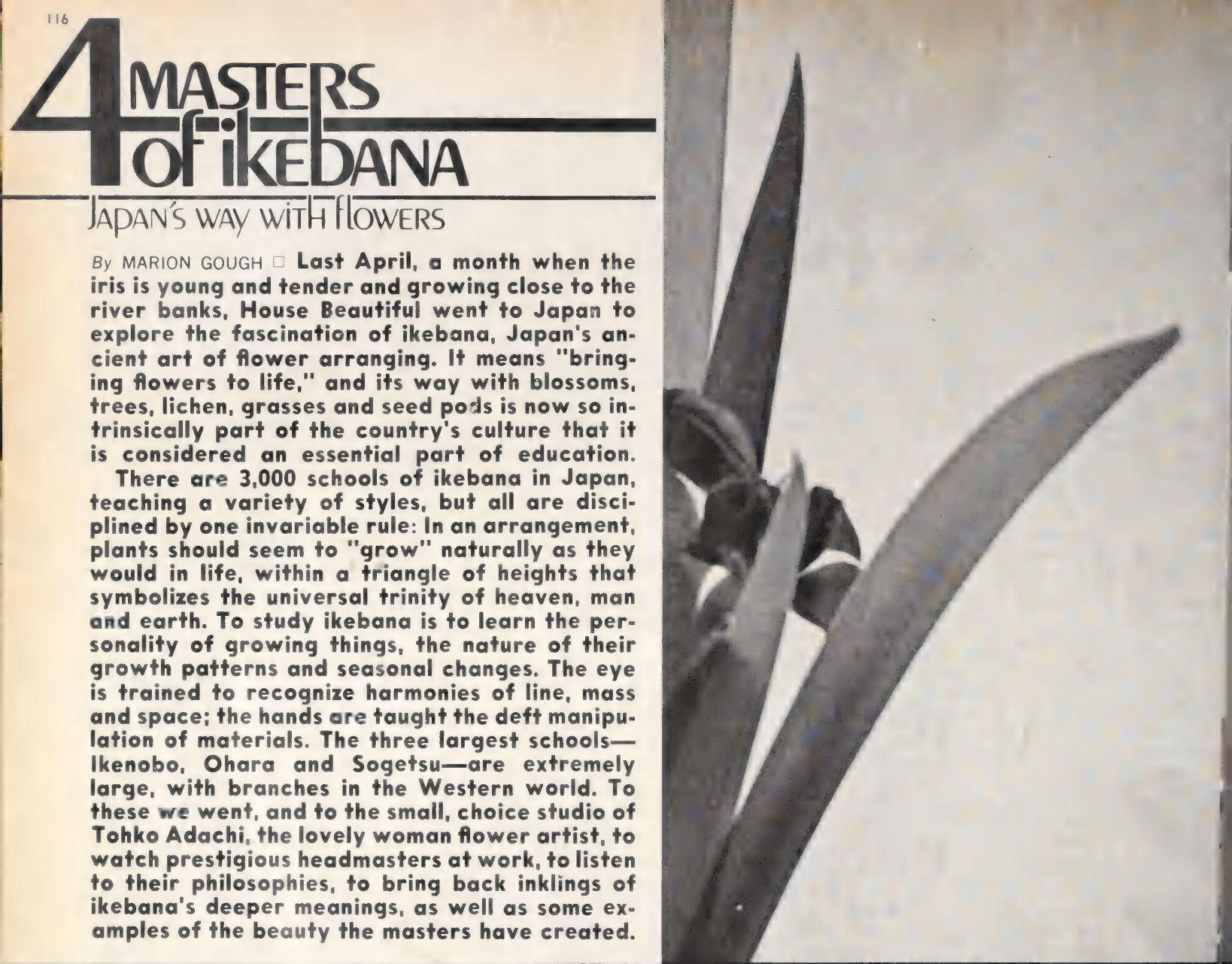


4 MASTERS of IKEBANA

JAPAN'S WAY WITH FLOWERS

By MARION GOUGH □ **Last April, a month when the iris is young and tender and growing close to the river banks, House Beautiful went to Japan to explore the fascination of ikebana, Japan's ancient art of flower arranging. It means "bringing flowers to life," and its way with blossoms, trees, lichen, grasses and seed pods is now so intrinsically part of the country's culture that it is considered an essential part of education.**

There are 3,000 schools of ikebana in Japan, teaching a variety of styles, but all are disciplined by one invariable rule: In an arrangement, plants should seem to "grow" naturally as they would in life, within a triangle of heights that symbolizes the universal trinity of heaven, man and earth. To study ikebana is to learn the personality of growing things, the nature of their growth patterns and seasonal changes. The eye is trained to recognize harmonies of line, mass and space; the hands are taught the deft manipulation of materials. The three largest schools—Ikenobo, Ohara and Sogetsu—are extremely large, with branches in the Western world. To these we went, and to the small, choice studio of Tohko Adachi, the lovely woman flower artist, to watch prestigious headmasters at work, to listen to their philosophies, to bring back inklings of ikebana's deeper meanings, as well as some examples of the beauty the masters have created.



1 SENEI IKENOBO

MASTER OF JAPAN'S OLDEST, MOST INFLUENTIAL SCHOOL OF IKEBANA

In the 16th century the priest Senko Ikenobo recorded the word-of-mouth traditions and founded the first school of ikebana in the Rokka Kudo Temple in Kyoto. The school still headquarters here. Senei Ikenobo, collateral descendant of Senko, is its 45th headmaster and rector of the Buddhist temple. Wearing the flower master's black satin robe and his scarlet priest's sash, he knelt on the tatami and with quiet deftness created a springtime arrangement of iris (*left inset*). This is in *shoka* style, a variant of the school's specialty—the classic, upright, "water's edge" *rikka* style. Flowers look as though growing close to the ground, because it is spring. In summer they would be taller, as in nature. The square-mouth bronze container (*shikainami*, meaning "four oceans of the world") honored us because it is used only for happy, ceremonial occasions. It also subtly expresses the master's belief that "Ikebana is the fragrant culture that can link one part and another of the world." Gladiolus, lilies and syringa (*right inset*) are less formal, but both arrangements use flowers at the moment after budding, when Senei considers them at perfection. Some schools prefer them full-blown.

To the pragmatic Western mind, ikebana is decoration; to a Japanese, it is a reaffirmation of his own inbred philosophy that man is one with nature. Senei observes: To learn ikebana, one must learn the temperament of flowers. This takes years—like men and women speaking but not knowing each other—for the mind of the flower is more difficult to understand. He started learning at seven.







2 HOUN OHARA

MASTER OF THE 'PROFUSE' SCHOOL OF IKEBANA

Ikebana changes to mirror its times. The *nageire* style (meaning "throw in") was reputedly born on a battlefield when the Emperor Hideyoshi's tea master improvised an arrangement by throwing marsh flowers into a horse bucket. A freer version of the classic *rikka* style resulted and is now a classic itself. Houn Ohara, third descendant headmaster of the great Ohara School (one million students in Japan and abroad) is the grandson of Unshin Ohara, who founded the school 100 years ago when Japan opened up to the outside world. The West's flamboyant flowers came in, and to use this new material, Unshin, a master trained in the Ikenobo School, created the *moribana* style, which means "profusion of flowers fixed in a horizontal container" (but remember that profusion in Japan is not as profuse as it is in the West). He also designed the *kenzan*, or metal pin holder, a labor-saving breakaway from the classic forked-twig holder, which requires cutting.

The present head is similarly a free spirit and, although he works within the metaphysical concept of ikebana, is not at all outraged that Westerners approach it as a practical way to learn how to manipulate plant materials. See him here executing a difficult, holderless *nageire* of aged pine, chrysanthemums and lilies. On the page: a summertime vase arrangement of peonies and maple branches (*left*); three *moribana* (*from top*): springtime camellias, flag, ferns and broom; springtime water-lilies and sedge; wintry pine and ground berries in a snowy ceramic. In ikebana, containers as well as the plants should reflect the mood of the season.

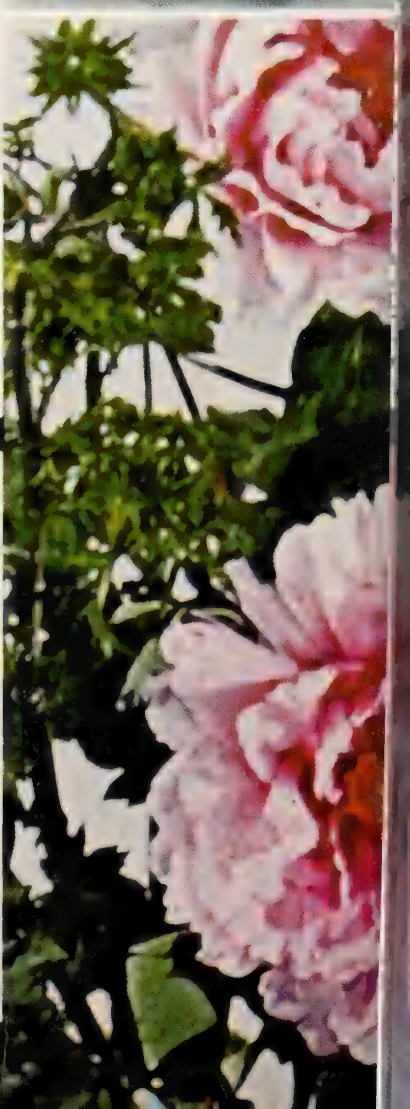
TOP LEFT, MASARU AOKI; ALL OTHERS, OHARA CENTER OF TOKYO















3 SOFU TESHIGAHARA

A SCULPTOR, MODERNIST AND MASTER OF SOGETSU

The Sogetsu School of ikebana, housed in one of Tokyo's most impressive modern buildings, encourages its upwards of a million students to consider ikebana as a free, sculptural art form. Its founder and headmaster, Sofu Teshigahara, is an internationally collected sculptor in cast iron, given to large, dynamic forms such as have never been in the classic Japanese tradition. He believes that there is scope within the time-honored techniques and traditions of ikebana for new and different materials. His arrangements may incorporate objects like metal sculpture and brass-sheathed logs. He may use unprescribed containers—weather-pitted stone, driftwood, glass candy dishes. He is an exponent of movement as opposed to the static. Yet this must all happen within the discipline of classic do's and don'ts. For example, the triangular form is there, faces of leaves always turn up, material "grows" as in nature, the heights and angles of stems and branches follow established proportions, which ages have proven agreeable to eye and emotion.

A mastery of the rules must come before free expression is meaningful, and study, he says, is endless. He started at seven and is now so virtuoso that he can demonstrate an arrangement working from behind it. See him here, studying his tri-part iris-and-azalea arrangement (*below*). In the great Sogetsu hall (*above right*), his monumental *nageire* of azalea, spirea, pine, willow and young maple, a modern offering before the gold Buddha. His large-scale arrangements are frequently seen in Japan's public places—hotels, banks, showrooms—an offering to delight the passerby.

MASARU AOKI











4 TOHKO ADACHI

THE OLD PHILOSOPHY IN YOUNG AND SENSITIVE HANDS

Tohko Adachi is young, graceful as the iris blades she bends so coaxingly in her slim hands, and something of a surprise as a flower master. Yet there she is, heading her "post graduate" school of ikebana, a gently errant successor to her flower-master father who himself fled the formalism of the classic Ikenobo School. She is admired widely in Japan for her beauty and chic, as well as for her philosophy, but seems shyly unaware of her star-quality charisma, absorbed as she is in the wonders of plant life.

Of her 280 students, all have completed the courses of other schools and most are committed to becoming professional artists. There are no dilettantes because Tohko feels that too many are dabbling in ikebana and losing its meaning, which is to communicate with nature. You may make the most marvelous arrangement, she says, but if you eat peanuts or chew gum while you're doing it, you've missed the point, missed the intimate conversation between the person and the plant that is the essence of ikebana and its reason for being. In this respect, she is a dedicated classicist —as for the rest, hardly an adamant one. She is all for freedom within the old traditions. Her arrangements, always expressive of her emotion of the moment, always unstereotyped, are often witty, smile-provoking and may spring out of such unorthodox containers as blocks of ice or bamboo lampshades or the straw boots the Japanese farmers wear in the snow.

Her teaching by seminar is custom-shattering, encouraging give and take between teacher and pupil, which she feels nurtures the learning process. She is not above a bit of technical fakery—hiding the water holder, for instance. Typical of her work is the soaring single flower that darts off, as if escaping its container. She chooses—always with slow, studied care—the wayward branch of blossoms that angles out from the tree or the crooked bough that seems blown by the wind. We question. Does this symbolize her own free temperament? No answer but a smile. But we suspect we're right. Free as she is, she deplores avant-garde arrangements that may compose cement, plastics or metals, often using no flowers at all.

You see her at left working with spring lilies and pear blossom, in a counter-clockwise surround of her arrangements: camellias in a lacquer bucket; clematis on ice; hibiscus escaping from a bamboo lampshade; pussywillows cascading from alyssum; one more extrovert hibiscus. Clockwise at right: young pine, pussy willow and camellias (she's an authority on them); a pear bough with hydrangea in a basket; calla-lilies and sedge; quince and a single gentian; iris "growing" out of a wooden food bucket. *(For information on ikebana schools in the United States, see page 53.)*

ALL PHOTOGRAPHS, ADACHI STUDIOS







A VERY GOOD

The facts are here. fresh and frozen.

Despite the many newspaper reports to the contrary, we still have plenty of fish (fresh and frozen). True, it's more expensive and we may find ourselves having to choose whiting, for example, rather than cod, Greenland turbot in place of halibut or flounder, or pollock (known in New England as Boston bluefish) instead of haddock. Except for Greenland turbot, in a sense a newcomer to the piscatory family, the familiar "faces" are all present. As has always been true, the East and West coasts and our major cities are blessed with fresh fish markets. However, with the advent of flash freezing, frozen fish came into their own. As a consequence, the frozen fish we buy today is excellent and, *when cooked properly*, delicious. We underscore cooked properly, the crux of the matter. Herewith then, facts about fish cookery—fresh and frozen—with some very good recipes.

BASIC COOKING METHODS

It is important to know and to remember that fish, unlike meat, is not cooked to tenderize it. It is already tender and is cooked solely to develop flavor. Overcooking (a gastronomic crime) robs fish of its delicious, natural juices, making it dry and tasteless. As James Beard writes in his classic *James Beard's Fish Cookery*, "Fish is responsive to flavoring during cooking. Good butter, olive oil, sweet cream, sour cream and wine enhance fish and give it added goodness."

The basic methods for cooking fish are baking, broiling, pan frying (sautéeing), deep frying, braising and poaching. Whatever the method of cooking, it is essential to control the time and temperature. Broadly speaking, most cookbooks recommend cooking fish so many minutes per pound. In agreement with the Canadian Department of Fisheries, we recommend cooking it 10 minutes for every inch of thickness, measured at the thickest point. (Don't guess. Stand a ruler straight up beside the fish at the thickest point). If fish is cooked from the frozen state (we prefer thawing it), the cooking time should be doubled, making it about 20 minutes per inch. When fish fillets are baked in a blanket of sauces, the cooking time should be slightly longer—allow an additional five minutes for each inch of thickness.

Because fish contains very little connective tissue, it does not need long slow cooking. Fish cooked quickly in the oven at very high temperatures (450° to 500°) are especially succulent and delicious. But you *must* watch it. With poached fish, timing should start after the fish has been placed in the boiling poaching liquid. The liquid is then brought to a boil for the second time, the cooking utensil covered, the heat lowered and the fish *simmered* for the time indicated in the recipe. It should be removed from the liquid immediately to forestall further cooking.

With the exception of deep fat-frying, we recommend 10 minutes cooking time per inch for all fish cookery. But regardless of the cooking method, we suggest you should always make the "flake test" to test for doneness.

HOW TO DETERMINE WHEN FISH IS PROPERLY COOKED

Raw fish have a watery, translucent look, not unlike that of egg white. Since heat affects both fish juices and egg white much the same way, both lose their watery look during cooking and become milky white. Just as overcooking toughens egg whites, it also toughens fish.

When fish have taken on this opaque, whitish, "egg white" look in the center of the thickest part, they are completely cooked. *The color change is unmistakable.* At this point, the flesh will easily separate into flakes when probed with the tines of a fork, and if there are any bones, the flesh will come away from them readily.

Since most cooked fish is extremely tender and will break easily, the cook should learn to handle fish as little and as gently as possible after cooking. Wide metal spatulas are invaluable when it comes to lifting fish from the cooking utensil to the serving dish.

HOW MUCH FISH TO BUY

The amount of fish to buy depends on the size of the servings and the amount of bone in the fish. Also on what's being served before, with and after the fish and, too, on whether there is a rich sauce.

With all that fixed in your mind, here's a table to use as a guide only:

Fish	*Amount per person*
Whole	1 pound
Dressed	½ pound
Fillets or steaks	½ pound
Portions	⅓ pound
Sticks	¼ pound

BUYING FRESH FISH

Many varieties of fresh fish, like many other foods, are more abundant during certain seasons of the year. Your local fishman, whose business is knowing all about fish, will tell you what's in season and what fish are the best buys. Many times the lesser-known species (whiting, for example, an East Coast fish) are often as good to eat and more economical than bet

AQUAFARMING—NOW BIG BUSINESS

One of the more fascinating aspects of the fish business is aquafarming. The National Fisheries Institute tells us that catfish are being raised in freshwater farms in the Southwest and trout, both rainbow and brook, in "raceways" out in Idaho and Utah. The process has more recently been applied on Long Island to oyster-growing—with great success. Scientists also have had some luck raising salmon, the National Marine Fisheries reports, and are currently doing experimental work on both lobsters and shrimp. The future looks encouraging.

ter-known fish. A knowledgeable fish man such as Joseph Enea of New York's Pisacane Market can prepare your fish as you wish—whole, dressed, steaks, fillets or chunks.
What to look for in fresh fish, whole or dressed: Flesh: Flesh that is firm and elastic to the touch and not separating easily from the bones indicates the fish is fresh. *Odor:* Fresh fish has a mild characteristic odor but no strong or fishy odor. *Eyes:* Bright, clear and full. As fish becomes stale, the eyes become cloudy, often turn pink and tend to become sunken. *Gills:* Red and free from slime. As fish age, the color fades to light pink, then gray, finally to a brownish or greenish color. *Skin:* Shiny, bright with tight-clinging scales.
What to look for in fresh fillets, steaks and chunks: Flesh: Fresh-cut in appearance, firm in texture without any traces of browning around the edges. *Odor:* Fresh and mild. *Wrappings:* If wrapped, the wrapping should be of moisture-proof, vapor-proof material with little or no air space between the fish and the wrappings.

BUYING FROZEN FISH

You will notice there is a line on the inner side of the market's freezer cabinet above which food should not be stacked. Avoid any packages that are stacked above the load-limit line.

Buy only packages that are hard-frozen.

Avoid damaged packages, since breaks in the wrappings can affect the contents.

Avoid packages coated inside or outside with frost or ice. When fillets can be seen through cello-wrap, avoid any that show white patches indicating freezer burn.

ABOUT FISH PORTIONS AND STICKS

Generally made of cod, haddock or pollock, fish portions and sticks are available frozen, raw or partially cooked. The fish portions, alone, can be bought breaded, either browned or unbrowned. Both portions and sticks are cut by machine from large, solidly frozen blocks of fish fillets and they vary in size and shape to meet different market requirements all over the country.

When buying portions or sticks, check to make sure the container is intact; avoid packages stacked above the "frost line" of the freezer cabinet; check for "drip" or ice on the outside of the package, a sign that the contents might have thawed and been refrozen. In buying cello-wrap packages, check for discoloration or other signs of freezer burn.

To cook, follow directions on the package for both time and temperature.

STORING FRESH OR FROZEN FISH

Fresh fish should be refrigerated in its original wrapper as soon as you have it home and it should be cooked within 24 hours after it has been purchased.
Frozen fish should be placed in a freezer maintaining 0° temperature or lower to maintain quality. If it is to be held for any length of time, date it—and do not hold it longer than six months. If stored in the freezer compartment where the temperature is likely to be 10° to 25° above zero, *do not, under any circumstances, store longer than one week.*

SOME COLD FACTS ABOUT FROZEN FILLETS

Frozen fillets, which can be almost any fish (cod, haddock, halibut, flounder, ocean perch, Greenland turbot, pollock or whiting), are available in solid blocks, individually quick-frozen and individually wrapped fillets. We recommend thawing completely before cooking and we further recommend cooking them soon after thawing. If you have bought solid blocks, they can be cooked whole, once thawed, or cut into serving portions. It depends on your recipe.

HOW TO THAW FROZEN FISH

We have observed on some packages of frozen fish the following: "Cook when partially thawed for the best flavor." We think this is perfectly ridiculous. Others say: "Thaw completely." Still others give the cook no information whatsoever.

It is our considered judgment that, in general, the fish should be thawed completely. Then, there is no question whatsoever about the length of time to cook it. In a pinch, however, frozen fillets can be cooked from the frozen state, either whole or cut into individual portions. We give you an excellent example of this method in our recipe for Poached Fish Fillets with Lemon Sauce on page 128.

To thaw: Place the fish in its original wrapper in the refrigerator. Allow 24 hours for thawing a one-pound package. If in an emergency you wish to thaw it more quickly, place the individual packages in a deep bowl under cold running water. Allow at least one hour for a one-pound package. *Never thaw fish at room temperature or in warm water. Never refreeze thawed fish.*

ABOUT GREENLAND TURBOT

This is a second cousin, shall we say, to halibut and it is not to be confused with *turbot* (pronounced tour-bow), which is imported fresh from France. A member of the hippoglossoides (meaning halibutlike) family, it tastes like a cross between flounder and halibut. Imported from Greenland, it is available only frozen and filleted. We suggest that, like halibut, it needs a good rich sauce with it. See our recipe for Poached Halibut with Clam Sauce on page 129 and the suggestions we give for sauces on page 130.
(All recipes begin on page 126)

FISH STORY

well supported by recipes

cooking with Helen McCully

IRISH & MALT SCOTCH

two 'antique' whiskies capture the fancy—and the taste—of U.S. collectors

By WILLIAM CLIFFORD ☐ The mythical, magical moment when man discovered distillation is lost in mists of antiquity. Probably lost in the misty bogs and fens of Ireland, so far as distilling grain into whiskey is concerned.

For it is Irish that was unquestionably the original whiskey. Uisge (which became the English word whiskey) Beatha in Gaelic means Water of Life, the same as *Aqua Vitae* and *Eau de Vie*. When the English arrived in Ireland in 1197, the lively water was there waiting for them. Whether the household art had been brought by Phoenician traders centuries before, or more recently conferred by God direct on the Emerald Isle, has never been proved.

It was good whiskey in either case—whiskey now spelled with an "e" in Ireland as it is in America, and as it was also in Scotland and England, well into the 20th century. Why the "e" disappeared from Scotch is unknown—Caledonian economy perhaps.

Northern climates too inhospitably cold for grapes but good for grain drive their inhabitants to drink beer in place of wine. Stronger drink is distilled from grain and other crops whose starch components convert into sugar and then ferment into alcohol.

turning back to single malts is discovering Scotch to be savored

For centuries, Irish distillation was a cottage industry, neither regulated nor taxed. Within living memory, revenue officers were still seizing hundreds of illegal stills every year, and it may logically be supposed that country poteen continues to flow as serenely as the River Liffey. But fine Irish it's not, any more than moonshine is bonded Bourbon.

Until roughly a century ago, Irish completely dominated the market, worldwide. An order for whiskey in London could mean nothing else. Queen Elizabeth I cellared it by the barrel. So did Charles Dickens, whose Dublin merchant is still in business (though *gentlemen* drank brandy or hock-and-soda).

As late as 1875, a leading London merchant sold 83,000 cases of Irish to only 38,000 of Scotch. On this side of the ocean, 400 different brands of Irish were registered for sale just before World War I. By then, however, gentlefolk had begun to think of Scotch as something more than a barbarous malt from the Highlands. For Scotch itself had changed. It had come down from the Highland crags and rills to be tamed by Lowland blending. It had given up half its soul, or a bit more, to gain the whole world. (And the profits were enormous.)

the Americanization of pure Irish brew: 'it's a very good blend'

Like the early Scots themselves, the whiskey originally migrated from Ireland. Then, and for many centuries to follow, it was all malt whiskey made in pot stills. This means that 100% of the barley (the available grain) was malted or germinated—an operation sometimes known coyly as "fooling the barley," bringing on artificial springtime by temperature and moisture control. It was dried over burning peat (the available fuel), and the resulting malty-smoky taste has proved to be nearly inimitable and invaluable—but also proved to be excessive to some palates.

This potent liquor was boiled up—in one batch at a time—in pot stills, closed cauldrons that enabled the alcohol to evaporate through a pipe, along with traces of flavoring agents, leaving behind the water. The alcohol was condensed, the process repeated and the final distillate put to age in oak barrels. It's the way pot-still malt whiskey is made today.

But in 1830, Aeneas Coffey, an inventor working in Ireland (it all kept coming out of Ireland), patented a different kind of still, one that kept the operation going continuously, rather than boiling up individual batches, and that produced a much more neutral-tasting distillate, especially when made from grain such as corn rather than from malted barley. Later in the century, the Coffey still (also sometimes called the patent still or the continuous still) migrated to Scotland, where it has been turning out the relatively neutral spirit the Scots call grain whiskey prodigiously ever since. It was the blending of grain whiskey with malt that gave Scotch the lighter taste that conquered the world.

At first the blends tended to be 50-50. One, Teacher's, still is; other popular brands lightened progressively over the years, so that they now tend to be 60 to 65% grain, 35 to 40% malt.

But the flavor and quality of a Scotch blend depend not only on the proportion of grain to malt but on the particular choice of malts. The big names mostly claim 20 to 40 different ones, in secret combination. Quality depends further on the age of the components, although experts generally agree that grain whiskey improves little, if at all, after five years in the barrel. Thus a premium blend in which every drop is guaranteed to be eight or 12 years old wastes a certain amount of money (yours and mine, if we buy it) over a technicality, (*Continued on page 17.*)

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GE explains microwave flavor.

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A. No. Foods cooked by microwave energy generally taste the same as when cooked conventionally. Some people say foods cooked in a microwave oven taste fresher because faster cooking time retains more of the natural moisture in food.

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GENERAL ELECTRIC

FISH

Continued from page 123

Fillets of Sole, Normandy Style

8 fillets of sole (about 3 pounds),* fresh or frozen (thawed)
2 cups fresh seedless white grapes
⅓ cup applejack
4 tablespoons (½ stick) butter, softened
⅓ cup shallots or scallions, minced
Salt
Freshly ground white pepper
1 cup apple cider
2 stalks parsley
1 tablespoon all-purpose flour
½ cup heavy cream

Combine the grapes and applejack in a plastic bag and let macerate several hours.

Take a roasting pan just large enough to accommodate the fillets when they are folded in two. Using half of the butter, coat the bottom of the pan well. Then sprinkle with the shallots, salt and pepper. Fold the fillets in two and place on top, sprinkling them with salt and pepper. Pour the cider over all and add the parsley. Cover with a piece of aluminum foil. Bring to a boil on top of the stove, then place in a preheated 425° oven for about eight minutes.

Meanwhile, work the flour into the remaining butter. When the fillets are cooked, lift from the pan with a broad spatula and place on a heated serving platter. Keep warm. Add the butter-flour mixture to the liquid in the pan and beat vigorously with a wire whisk until smooth. Bring to a boil and cook for about five minutes. Add the cream and bring to a boil again. Then add the grapes and applejack. Bring to a boil once more. Taste the sauce for seasoning. It may need more salt and pepper. With a bulb baster or paper towels, remove any liquid that may have accumulated in the platter with the fish. Then coat the fillets with the sauce.

Serve with freshly boiled or steamed potatoes and buttered spinach to about six.

Shrimp-stuffed Pompano

1 pound raw shrimp, thawed if frozen
2 1½-pound fresh pompanos, dressed, backbone removed, head and tail intact
6 tablespoons dry sherry
1½ cups heavy cream
Salt
Freshly ground white pepper
1 egg, well-beaten
¼ cup (½ stick) butter, softened
½ cup parsley sprigs, minced
½ teaspoon dried thyme
5 shallots or scallions, minced fine
1 tablespoon cornstarch

Wash the shrimp under cold running water and then lift to a large heavy skillet with all the water that clings to them. Cover and place over a high heat until the shrimp turn pink —about five minutes. Cool immediately under cold running water to stop the cooking. Then peel and chop coarsely.

Combine *3 tablespoons of the sherry* with *½ cup of the cream*. Put about a third of the cream mixture and about a third of the shrimp at one time in the container of an electric blender. Purée. When all the shrimp have been puréed, season well with salt and pepper and stir in the beaten egg.

Wipe the inside of each fish with a clean, damp cloth. Divide the stuffing in half and stuff each fish. Then sew them up with heavy white thread. Sprinkle with salt and pepper.

With half the butter, butter a baking pan just large enough to accommodate the fish comfortably. Sprinkle with the parsley, thyme and shallots. Arrange the fish on top and coat with remaining butter.

Bake in a preheated 400° oven. To determine the baking time, measure the thickness of the fish (use a ruler) and allow 10 minutes per inch. (If, for example, the fish measures 1½ inches, bake for 15 minutes). Five minutes before the fish have finished cooking, pour the remaining cream over them. Once the fish are baked, lift from the pan to a heated serving platter and pull out the thread. Keep warm.

Mix the remaining 3 tablespoons of sherry with the cornstarch until smooth. Whip into the cream in the baking pan and bring to a boil over high heat. Boil, whipping constantly, until the cream has slightly thickened. Season with salt and pepper. Strain into a heated sauceboat. Serve to six with boiled, parsleyed potatoes.

Salmon Steaks Cooked in Beaujolais

¾ cup (1½ sticks) sweet butter at room temperature
3½ pounds fresh salmon, cut into 8 slices (about one inch thick)
3 cups Beaujolais
6 shallots or scallions, peeled and chopped fine
½ teaspoon dried thyme
Salt
Freshly ground pepper to taste
1 bunch watercress (*Continued*)

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Butter the bottom of a 10 by-14-inch pan well and arrange the steaks on top. Set aside for the moment.

Combine the wine, shallots, thyme and salt and pepper to taste in a saucepan and bring to a boil. Pour over the steaks. Then place the pan over direct heat and bring to a boil again. Immediately place in a preheated 425° oven and bake for 10 minutes. Remove from the oven and then strain the broth into the saucepan. Take a piece of foil large enough to cover the steaks completely. Butter one side. Place on top of the steaks, buttered side down, and then return them to the oven with the heat turned off. Bring the broth up to a boil over high heat and continue to boil until it has reduced to about ⅔ cup. Add the remaining butter, cut into pieces, shaking the pan over a good heat until the butter melts.

Cut the stems off the watercress and discard them. Then coarsely chop the leaves. Stir into the butter sauce.

Place the steaks on a heated platter. Pour the sauce over all and serve immediately with freshly boiled potatoes and, of course, Beaujolais. Serves six.

Poached Fish with Lemon Sauce

4 tablespoons butter, softened
Salt
Freshly ground pepper
2 pounds frozen flounder, cod or haddock
Salt
2 cups dry white wine
2 carrots, coarsely chopped
1 bay leaf
Few sprigs parsley
6 or 8 peppercorns

Butter a fireproof baking pan well with half the butter, then sprinkle with salt and pepper. Place the two pieces of frozen fish on top and dot with the remaining butter. Set aside.

Combine the wine with 2 cups of water, the carrot, bay leaf, parsley and peppercorns in a saucepan. Bring to a boil. Reduce heat and simmer for 15 to 20 minutes. Pour through a strainer over the fish. Bring to a boil on top of the stove. Cover with a sheet of foil, then place in a preheated 450° oven and bake for 25 to 30 minutes or until the fish flakes easily when probed with a fork. With a wide spatula, lift the fish to a heated serving platter and keep warm. Strain the juices from the pan into a measuring cup.

To make the sauce: Melt 1½ tablespoons of butter in a saucepan. Stir in 1½ tablespoons of flour. Cook over low heat, stirring constantly, for three to four minutes. Stir in ½ cup light cream, 1 cup of the pan juices and salt and freshly ground pepper to taste.

Beat the juice of ½ lemon with 1 egg yolk. Add to the sauce, beating briskly with a wire whip. Bring up to a boil but do not cook further. Taste for seasoning. It may need lemon juice, salt and pepper.

To serve, use a bulb baster and suck up any juices in the fish platter. Discard. Coat the fish with the sauce and pour the remainder into a heated bowl. Garnish the fish with minced parsley. Serves six.

Fish Loaf with Shrimp Sauce

Butter
½ cup milk
3 slices bread, crumbled
1 pound flounder, codfish or haddock, (fresh or frozen)
5 egg whites
Salt
Freshly ground white pepper
1 cup Sauce Béchamel*

Butter a five-cup baking dish and set aside. Combine the milk and bread in a bowl and then set this aside, too.

Cut the fish (thawed, if frozen) into small pieces. Place half in the container of an electric blender with half the egg whites. Blend until you have a smooth, firm-textured paste. Blend the remainder, then combine the two. Season to taste with salt and pepper.

Mix the puréed fish with the cooled Sauce Béchamel. Work the milk and bread together into a paste, then mix into the fish mixture. Season again to taste. It needs a good deal of salt to bring up the flavor of the fish. Spoon into the prepared baking dish, cover with waxed paper and bake in a preheated 425° oven for about 50 to 60 minutes.

To serve, unmold on a heated platter. Serve with Shrimp Sauce and boiled potatoes to four to five.

**Sauce Béchamel:* Melt 3 tablespoons of butter in a heavy saucepan. Stir in 3 tablespoons of flour until smooth. Cook for two or three minutes, stirring constantly. Add 1 cup of milk and beat with a whip until smooth. Continue cooking until the sauce has thickened. Season with salt and freshly ground pepper. Cool.

Shrimp Sauce:
2 cups (1 16-ounce bottle) clam juice
4 to 5 scallions, chopped fine
6 to 8 sprigs parsley, chopped
½ cup dry white wine
Salt
Freshly ground white pepper
6 tablespoons butter
4 tablespoons flour

cup cooked shrimp (freshly cooked, frozen or canned)

Combine the clam juice, scallions and half the parsley, the wine and the salt and pepper in a large saucepan (not aluminum). Place over a high heat and reduce to about one third.

Melt *4 tablespoons of the* butter in a heavy saucepan, and then stir in the flour until smooth. Cook over moderate heat for a couple of minutes. Add the reduced broth. Cook for 10 to 15 minutes, stirring occasionally. Add the shrimp and bring to a boil. Do not cook further. Just before serving, stir in the remaining butter and parsley.

Sautéed Fish Fillets

2 pounds fish fillets, fresh or frozen*
½ cup flour, about
2 to 3 teaspoons salt
Freshly ground white pepper
½ cup butter (1 stick), about
Juice of 2 lemons, strained
Handful parsley sprigs, minced

If the fillets are frozen, thaw them and then separate.

Combine the flour, salt and several twists of the peppermill in a clean bag (plastic or paper). Add the fillets and shake until the pieces are well-coated. Lift from the bag and shake off any excess left on them.

Heat the butter (allow about 1 tablespoon for each fillet) in a large, heavy skillet. When the butter is hot, add as many fillets as the pan will hold comfortably without crowding. Sauté over a high heat until lightly browned on one side. With a broad spatula, turn and sauté the second side. Probe with a fork to see if the fish flakes easily. As the fillets are cooked, lift to a heated serving platter and keep warm.

When all the fish is cooked, add a good lump of butter to the pan with the lemon juice and minced parsley. Stir with a rubber spatula until piping hot and slightly thickened. Pour over the fish and serve immediately to six.

*In the event you buy frozen fillets, they must be individually wrapped or ice-glazed and then thawed.

Leon Lianides' Poached Bass in Court Bouillon

At the Coach House, one of New York's few four-star restaurants, which is presided over by Lianides, you can be absolutely certain of splendid food. This dish, which we would call a fish stew, is a shining example.

3 pounds fresh striped bass, sea bass or red snapper
2 cherrystone clams
3 tablespoons light olive oil
1 celery rib, with green top, chopped fine
4 leeks (white part only), chopped fine (about 1 cup)
2 carrots, scrubbed, cut in julienne
2 medium yellow onions, peeled and chopped fine
3 cloves garlic, peeled and chopped fine
4 ripe tomatoes, peeled and seeded, or 1 (one-pound, one-ounce) can Italian plum tomatoes with basil
1 bay leaf
1 teaspoon thyme or oregano
2 sprigs parsley
Pinch of saffron
1½ cups white wine
Fish broth
Salt
Freshly ground pepper
1 tablespoon Pernod
1 cup fresh parsley sprigs, minced

Have the fish man clean and fillet the fish, saving the head and bones.

Place head and bones and the green leaves of the celery in a large heavy pot. Cover with cold water and bring to a boil. Reduce heat and simmer 40 minutes. Add clams, cover. Cook only until the clams open (about eight minutes or so). Take off the heat, remove the clams and strain the broth through a fine sieve lined with several layers of dampened cheesecloth into a bowl. Chop the clams fine and return to the broth. Set aside.

Heat the oil in a large (six to eight quarts), heavy casserole. Add the leeks, carrots, onions, garlic and celery. Cook over moderate heat until wilted, six to eight minutes. Then add all remaining ingredients, *except the fish*, including the broth with the chopped clams. Taste for seasoning. Bring to a boil, reduce heat and simmer approximately 30 minutes.

Meanwhile cut the fish fillets into serving pieces. Add to the soup and cook another six to eight minutes or until vegetables are tender and the fish flakes easily. Take care to see that there is sufficient liquid to cover all the ingredients during the entire cooking period. If necessary, add more water.

Serve piping hot in heated soup plates, garnished with minced parsley, to six. Accompany with toasted garlic bread.

Poached Halibut with Clam Sauce

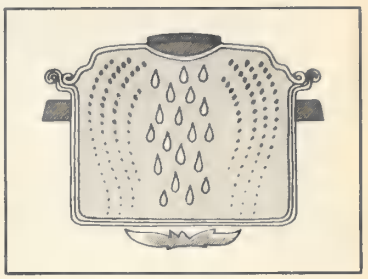
3 pounds halibut steak, fresh or frozen*
Clam Sauce:
2 tablespoons butter
2 tablespoons all-purpose flour

(*Continued*)

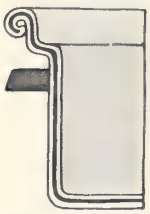
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1 cup milk
1 cup clam juice
Salt
Freshly ground white pepper
Good pinch freshly ground nutmeg
1 seven-ounce can minced clams
Minced parsley

Since the fish will cook in a matter of minutes, you should make the sauce first.

Melt the butter in a heavy saucepan. Stir in the flour and cook over moderate heat, stirring constantly, for three to four minutes. Add the milk and clam juice. Beat with a wire whip until smooth. Season to taste with salt, pepper and nutmeg. Cook, whipping constantly, until the sauce has slightly thickened. Then stir in the clams and bring up to a boil. Do not cook further. Just before serving, stir in the parsley. Keep warm.

Meanwhile, pour boiling water to a depth of two inches in a pan or fish cooker large enough to hold the steaks flat. Add salt and bring to a boil. Measure the depth of the steaks with a ruler and allow 10 minutes per inch of thickness. Place the steaks in the pan, bring to a boil, reduce heat to simmer, cover and poach until the fish flakes easily when probed with a fork. Lift the cooked steaks to a heated serving platter and coat with Clam Sauce. Serves six.

*Frozen steaks should be thawed completely (*page 123*).

Codfish Balls with Chili Mustard Sauce

Prepare 1 two-ounce package shredded salt codfish as directed on the package. Set aside until needed.

Heat 1½ cups water with ½ cup heavy cream to the boiling point only. Take off the heat and briskly whip in the contents of one envelope instant mashed potatoes. Thoroughly combine with the well-drained codfish. Add 1 whole egg, freshly ground white pepper to taste and a dash of ground ginger. Depending on the saltiness of the cod, you should taste here for salt. Mix thoroughly. Refrigerate until cool.

When cold, make into balls about the size of a walnut, roll in fine, fresh bread crumbs and refrigerate for at least 30 minutes. You should have about 30 balls.

Fry in deep fat, heated to 400° on the thermometer, until brown and crusty all over—about three to four minutes. Drain on paper towels.

Serve piping hot with *Chili Mustard Sauce*: Gradually mix enough cold water into 1 tablespoon powdered mustard until creamy and completely smooth. Allow to stand for 10 minutes to ripen. Then combine with 1 cup chili sauce. If not sharp enough, add a bit more mustard sauce.

SAUCES FOR FISH

A golden Hollandaise is, of course, marvelous with fish, and the dish becomes a delicate *Mousseline* when combined with equal parts of Hollandaise and whipped cream. Lemon Butter is certainly one of the simplest. Just heat the amount of butter needed and add fresh lemon juice to taste. You can take a *Velouté* (a Béchamel that's made with fish stock) and add cooked shrimp or crabmeat or minced clams. You can also beat tomato paste into the *Velouté* with a little cream and a couple of egg yolks to turn it into a *Sauce Aurore*. *Mornay* is nothing more than a *Sauce Velouté* with the addition of grated Gruyère cheese, a little cream and cayenne. The old American classic, usually served with freshly cooked salmon is white sauce *(Sauce Béchamel)* with hard-cooked eggs.

VEGETABLES TO SERVE WITH FISH

Exclusive of shellfish, which, interestingly, do not "marry" well with potatoes, all "swimming" fish, as our Jacques Pépin describes them, are delicious with boiled or steamed potatoes. Everything about a perfectly cooked potato—its texture, its bland flavor—seems just right with fish. Garnish potatoes with parsley to add a bit of color.

But there are other vegetables—limited, it is true—that can be served successfully with fish. We think quickly of cooked cucumbers, and with a Fish Mousse, we like our Swedish Cucumber Salad. Spinach, too, chopped fine and cooked in butter, seasoned with salt, pepper and freshly grated nutmeg, is excellent with fish. Also Spinach Sesame. Young peas, perhaps in a creamy sauce, can be served happily with halibut, for example, adding at the same time a nice bit of color to the dinner plate. Baked Tomatoes Provençale are particularly delicious with poached fish. And James Beard suggests buttered noodles with any white fish served with a sauce, such as a Béchamel.

We like mushrooms with fish and a glance at sources such as **Hering's Dictionary of Classical and Modern Cookery** shows how frequently sliced or whole mushroom caps are added to the accompanying sauce or used to garnish fish platter. We give you a few recipes:

Baked Tomatoes Provencale

Butter
6 large, ripe tomatoes
Salt
Freshly ground pepper
⅓ cup fine, dry bread crumbs
4 garlic cloves, peeled and minced
6 to 8 sprigs parsley, minced
6 tablespoons olive oil (about)

Butter a baking dish that will just hold the tomatoes. Slice the tops off the tomatoes and place in the dish, side by side. Season with salt, pepper.

Mix the bread crumbs, garlic and parsley together, then mix with enough olive oil to moisten nicely. Coat the tops of the tomatoes with this mixture. Bake in a preheated 350° oven for 15 minutes or until the tomatoes are tender and the garnish has browned.

Baked Cucumbers

8 cucumbers
3 tablespoons wine vinegar
2 teaspoons salt
Big pinch sugar
6 tablespoons (¾ stick) butter, melted
½ teaspoon dried basil or 4 to 5 leaves fresh, minced
4 to 5 green onions, minced, tops and all
Big pinch of freshly grated white pepper
Handful parsley sprigs, minced

Peel the cucumbers, then cut in half lengthwise. Scoop out the seeds. Slice each half, lengthwise, into three even strips, then cut across into two-inch pieces. Combine the cucumber pieces with the vinegar, salt and sugar in a plastic bag. Place in a pan in case the bag leaks. Marinate at least 30 minutes or, better, several hours, turning the bag whenever you think of it. Drain and pat dry with paper towels.

Pour the butter into a shallow baking dish. Add the cucumbers, basil, onions and pepper. Toss until well-coated.

Place in a preheated 375° oven for 35 to 40 minutes or until the cucumbers are tender, but still somewhat crisp when pierced with the point of a sharp knife. Actually, the best test is the taste test.

This dish can be prepared in advance to this point and reheated later. If so, do not cover. Take care not to overcook when reheating. Sprinkle with the minced parsley just before serving. Serve with poached or sautéed fish to six.

Concombres Persillés
(Parsleyed Cucumbers)

6 cucumbers
6 tablespoons (¾ stick) butter
Salt
Freshly ground white pepper
8 to 10 parsley sprigs, minced

Peel the cucumbers, then cut each one into four pieces, then cut each piece into four. Turn the individual pieces by trimming them into neat ovals, the size of a large garlic clove.

Drop into boiling, salted water and cook until just tender when pierced with the point of a sharp knife—10 to 12 minutes. Refresh in cold water, drain, set aside. Cover with a towel wrung out in cold water.

Melt the butter in a heavy skillet. When it foams, add half the cucumbers and salt and pepper and sauté quickly for about five minutes. Drain on paper towels. Arrange in a heated vegetable dish and keep warm. Sauté the remainder. Combine the two and mix in the minced parsley. Serves six.

Swedish Cucumber Salad

2 large, firm cucumbers
2 teaspoons salt
6 tablespoons sugar
⅔ cup white or cider vinegar

Wipe the cucumbers with a fresh, damp cloth. Then score the skin by pulling the tines of a sharp fork down the full length, all around. Slice very, very thin. Place in a bowl and sprinkle with salt and sugar. Add the vinegar. Then, with a wooden spatula, press the slices until the salad becomes quite juicy. Refrigerate. Serves five or possibly six.

Spinach Sesame

3 packages (10-ounce size) frozen chopped spinach, thawed
6 tablespoons sesame seed
½ cup (1 stick) butter, melted
Salt
Freshly ground pepper

Place the sesame seeds in a small, heavy skillet, then in a preheated 350° oven. Stir and/or shake the pan occasionally until the sesame seeds turn a rich brown color.

Squeeze the thawed spinach to get rid of all the liquid and then combine with the seeds and butter in a saucepan. Toss with two forks to mix well. Season with salt and pepper and toss again. Place over low heat or in a moderate (300°) oven until piping hot. Serves six. ■

TWO FISH BOOKS WE RECOMMEND HIGHLY:
James Beard's Fish Cookery, (Little, Brown), a splendid book from a real pro: **The Complete Fish Cookbook** by Dan and Inez Morris (Bobbs-Merrill), one of the best books on fish in a while.

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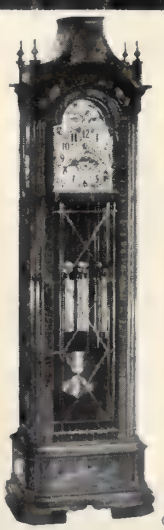
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Tour the Orient

Maupintour's tour, Orient Capital Highlights, covers six fascinating places in 23 days so you can see a little bit of everything in a relatively short amount of time. First stop after your Japan Air Lines flight from San Francisco is the Prince Hotel in Tokyo for the beginning of an eight-day stay in Japan.

Among the highlights are a tour through rural Japan, including Nikko National Park, filled with silver birch, alpine flowers and cherry trees; plus a delightful trip from Odawara to Kyoto aboard the Bullet Train for the fastest, smoothest train ride in the world; plenty of time to see all the sights in Tokyo, Kyoto and Nara. From there, you take a three-hour flight to Taiwan for a two-day stay in Taipei. Then it's on to the Philippines, Singapore, Thailand and, finally, Hong Kong before the flight back to Los Angeles. This tour features first-class hotels such as the Tokyo Prince and Hong Kong Hotel and table d'hote menus wherever you go. Price per person is $2,183 including airfare. Check box 1.

The third Imperial

The history behind a great hotel is always fascinating and that of the Imperial Hotel in Tokyo is no exception. Founded in 1890 as the first western-style hotel in Japan, it thrived until the 1920s. Then the original building was torn down and a new one put up. This, of course, was the famed Frank Lloyd Wright building, which ruled supreme until 1970 when it, too, gave way to the new structure that is the Imperial Hotel of today.

The new Imperial rises 17 stories high, giving visitors some of the town's most spectacular views of Hibaya Park, the Imperial palace and gardens and the Ginza. And because of its proximity to these areas, the hotel is the most conveniently located in Tokyo for business and pleasure alike. Its 1,400 rooms and suites feature large beds, carefully selected furnishings, automatically controlled air-conditioning and color TVs. With 10 excellent restaurants serving different kinds of food, where to eat can become a delicious problem. Here are a few suggestions: for Japanese fare, try the Nadaman; for French, the Fontainebleau or Prunier; for Chinese, the Peking; for a delicious steak, the Grill Room. And, for a drink and a bit of nostalgia, there's the Old Imperial Bar. Check box 2.

Visit western Japan

For something a little off the beaten track, try western Japan.

Encompassing the southern tip of the main island of Honshu, Skikoku island and Kyushu island, western Japan is a relative newcomer on most tourist itineraries. To get there, take the Bullet Train from Tokyo to Okayama—which, by the way, makes an excellent base for touring western Japan. Places to see in Okayama: Korakuen Park, which ranks among the three most celebrated gardens in Japan, and the remains of Okayama Castle, known as the Crow Castle because it was painted black. To the south of Okayama, the city of Kurashiki has much to offer. Shop for local ceramics and grass-woven artifacts and visit the all-white Egret Castle. On the island of Shikoku, visit a Buddhist temple (there are 88 in all) and go to the Dogo hot-spring spa. In all, western Japan offers a very pleasant interlude to the constant excitement of Japan's big-city life. Check box 3 for details.

Hong Kong—always delightful!

It's hard to give a specific reason why Hong Kong fascinates so. It is scenically dramatic—towering hills jutting out of a pale green sea, an incredible harbor filled with sampans, freighters and liners from all over the world. And the weather is balmy. Here East and West do coexist. Shopping for jewelry, clothing, porcelains, *objets d'art* of all description defies the imagination in its variety, quality and price. For example, choice diamonds from the world over sell from 40% to 50% less than in Japan or the U.S.

No wonder that some of the world's most luxurious hotels are there and excellent restaurants of all nationalities. Two exciting, colorful, information-packed booklets give you a personal glimpse. Check box 4 for "Hong Kong—Downtown," which describes Kowloon and Victoria, and "Hong Kong Out-Of-Town," which tells about the beaches, the New Territories and other environs of this superb and many-faceted city.

FOR TRAVELERS

Stay at the Peninsula Hotel

Perhaps Hong Kong's best known hotel is the Peninsula, built many years ago when Kowloon was still a sleepy harborside village. It was then considered the most lavish hotel in the Far East, and it still is.

A major redecoration program ($7 million) has just been completed, making it one of the most modern hotels in Hong Kong, but probably the only one that retains the charm of yesteryear. Charming, spacious rooms, beautifully decorated, and marvelous service are the trademark. If you are staying there, you are met at the airport and driven to the hotel in a custom-built, chauffeur-driven Rolls Royce Silver Shadow. Gaddi's, internationally known for its fine French cuisine, is in the Peninsula. This, the oldest hotel company in Hong Kong, has also just opened the new Peak Tower restaurant on the top of Victoria Peak, which commands fantastic views from 1,380 feet above the sea. Box 5.

A New Cruise from Singapore

Singapore, Bali, Djarkata—these names conjure up vistas of beauty and visions of lovely, graceful people. Holland America Line is introducing a new luxury ship, the *m.s. Prinsendam*, built in Rotterdam last summer, sailing from Singapore.

She will have a regular schedule of 14-day cruises from Singapore with calls at Penang (Malaysia), Belawan and Sibolga (North Sumatra), Nias (an island), Padang (West Sumatra), Djarkata (West Java), Bali and Semarang (Central Java). Trips are priced from $780 to $1,340 per person, and in each port you will see the most interesting and significant things and places. Each evening you return to the delightful *Prinsendam* with its modern comforts, delicious meals and congenial life. Check box 6 for the brochure.

Take a Break in Hawaii

It's a long plane trip to, or from, the Orient, not to mention the "time-lag" that ensues. The smart way is take a break in Hawaii. There, you can relax in the sunshine any time of the year, swim in a crystal-clear sea.

The mixture of Polynesian and Oriental cultures sets the stage for the Orient or helps to keep pleasant memories alive on the way home. You might want to stay in Waikiki, enjoy the big hotels, the nightlife *and* the beach. Or, you might prefer going to one of the other islands, each scenically different. "Hawaii, It's More Than a Pretty Place," gives you a glimpse of all six islands, tells about the sports and weather. Box 7.

You may linger at Mauna Kea

If you go to the Mauna Kea Beach Hotel on the big island of Hawaii, you may never continue on. This unique hotel has an architecture that blends in with the terrain—corridors are really garden walks amid lush foliage and lovely flowers, its lobby and courtyards have art objects from the Pacific and the Orient.

From your own terrace, you can see the snow-capped peak of Mauna Kea across the rolling green of the famous Parker Ranch. This year 54 rooms have been added atop the hotel, affording terrific views of the beach and the Pacific. A new dining room has also been added, as well as a new Tennis Park with seven courts, for a total of nine. The Trent Jones golf course is excellent and scenically exciting. Box 8.

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PINK AND PRETTY

Continued from page 58

pink paint from Tru-Test; an interior sliding glass door from Rolscreen; sound control by Owens-Corning Fiberglas Corp.

What about your bathroom? Do you think it's up to date? Our own experience, after seeing hundreds of new homes around the nation, tells us designers and builders are still relying on time-worn arrangements and stale ideas. A little decorative gloss here, a new gadget there. But most new baths are not really new.

What bath will evolve, we asked ourselves, when all the most recent advances are blended into a single design? That's where the concept for this innovative bath began. When the question was directed at suppliers, we were surprised at the response. Many answered with an enthusiasm that indicated they had never been asked the question before. As for the results, draw from them any one of the multitude of ideas, or lift the design altogether for your own.

From the first, the bath was designed to serve a master bedroom. It is a private sanctuary for husband and wife, with no access for children or guests other than through the bedroom (which can, of course, be kept as private as one wishes).

Among the more unusual elements is the sliding glass door between bedroom and bath. It's there for two reasons. First, the bath presents a pleasant view from the bedroom. It is a scene of bright colors and beautiful plants, inside and outside. It is a peek at the morning sky and daylight filtering into the bedroom. Second, we have graduated from the strict boundaries of the Victorian age. Marital modesty is as out of date as the pedestal washstand.

On the other hand, our modern living calls for some modesty. Thus, a divider stands between the largest portion of the bath and the toilet/bidet area. But it's not an ordinary divider. With the help of Rohm & Haas, a floor-to-ceiling terrarium was devised and filled with both hanging and standing plants. Clear Plexiglas was selected to put the plants into full view and give the greenery sunlight through the large window alongside the tub. Plastic panels ¼ inch thick (instead of 1/16 inch) were chosen for rigidity. A plastic solvent fastened all joints except those for the narrow panel nearest the closet. That was attached with screws to Plexiglas blocks. When the plants need tending, changing or other care, this panel unscrews and lifts out easily.

Storage in most baths is minimal, as if the designer expects you to walk dripping wet down the hall to rescue a fresh towel from the linen closet. To avoid that dilemma, more storage space than may be necessary was built into this bath. Beginning with the closet, which almost deserves the definition, walk-in, storage is plentiful and on-the-spot-convenient. In addition, space beneath the counters makes organized room for the paraphernalia of washing and grooming. The space is divided into shallow drawers with organized storage: brackets for toothbrushes, long scoops for tubes of toothpaste, small trays for hair pins and clips; deep drawers for electric hair dryers, lotions and the like; shelving for extra washcloths, spare soap, tissue boxes.

The fenced-in, private outdoor garden behind a huge expanse of insulating glass, while not a new idea, is one that definitely belongs in the 1973 ground-level master bath. Not only is it a bountiful source of daylight, nourishing the plants and brightening the bath, but there is a certain magic attached to dimming the lights, lying back in a hot tub and watching the stars.

Around the tub and base of the terrarium is a new three by six-inch tile called Caribbean by American Olean Tile Co., in a pattern devised by House Beautiful Decorating Editor Lester Grundy. On the floor is the company's Redi-Set tile—with easy-to-clean grout lines.

A complete set of Kohler fixtures went into the space, and should in the well-appointed master bath. There is a Man's Lav for him and a Lady Vanity lavatory for her; a big Caribbean tub with safety grips and a non-skid bottom; a low-line Rochelle toilet with super-quiet flushing action and, of course, a bidet, indispensable for the modern bath. The separate fiber glass shower stall divides the bathing and conquers confusion.

Some of the other good thinking mixed into this bath:

Two ventilators in the ceiling, to meet the new standards set by the Home Venti ating Institute; both units by NuTone, purring quietly and efficiently.

Walls are insulated against sound penetration, and the sliding glass door is double-glazed for the same reason. Specifications provided by Owens-Corning Fiberglas Corp.

A very attractive fillip: Trianon wallpaper by Franciscan Fabrics to match the pink of the bath, applied in the back and sides of the closet.

Virden lighting strategically placed over the counters and terrarium, above the toilet and in the shower. Main lighting in the room is on dimmers, allowing an effective night light. ■

Scents, sudsers and groomers

Continued from page 69

the *original* bath gelée product that deep-cleans and silkens skin without soap. It deodorizes and helps impart a feeling of relaxation and vitality that comes now in foam bath, foamless bath, shower, foot-bath forms.

For intense exhilaration in the tub, try Yves Saint Laurent's Rive Gauche perfumed bubble beads. Carrying that civilized yet casual scent of all the Rive Gauche products, they're just the right bathing preamble to the Rive Gauche moisturizing body lotion, dusting powder, spray cologne, moisture spray, body spray parfum, spray deodorant, "Body Parfum Spray-Along" or spray talc.

Skin-pampering, indeed, is Jean Natè's Friction Pour le Bain, and luxurious, too—especially in the enormous gallon size meant to last through splash after splash (always accompanying Jean Natè Bath Silk Oil Pour le Bain and Jean Natè bath powder, of course).

If, however, you really are facing skin-care problems at the moment, you might turn to Irma Shorell, who developed her special "Body Treatment/35" to velvetize the skin and help it retain moisture as it cleanses. Her products are found at fine department and specialty stores throughout the country, and as for her promises, I believe her, because I've used her moisturizing creams (for the woman who is, alas, over 35) and my face, I swear, is almost without one wrinkle.

Forget not the foot! And Tourneur Cosmetics has come to the aid of the foot with Pied-A-Cure, a pumice foot cream in pale jade green hue. It is to be massaged vigorously over rough spots on ankles, heels, toes and soles and—if properly used—lifts off dead surface skin. Afterwards, rinse and dry, then apply the foot conditioner cream, a minty potion that polishes feet to a silky finish. All this takes no more than five minutes—and it's a ritual we all would do well to follow before summer's first sandal appears.

As the very last touch to the hours devoted to the long, lingering soak or the quick, refreshing shower, you might want to indulge in Ritz, the distinctive perfume by Charles of the Ritz, matched now by Perfumed Powder Spray. This last is laced through with the Ritz aura, a silken translucent powder that polishes your body with a pearly luster.

Or perhaps you'll find your luxurious finale in Via Lanvin, the exciting new fragrance by the House of Lanvin, long a favorite of many of us for its gifts of Arpege and My Sin. Via Lanvin is a delicately balanced modern blend with hints of jasmine, gardenia, narcissus and hyacinth—all against a woodsy musk background.

Maryll Lanvin, the beautiful (and young) wife of Bernard Lanvin, says she thinks this new fragrance "stays on longer than Arpege—and it's younger. When I get out of the bath, I spray it all over. I even bathe in the perfume, and when the bottle is half gone, I just dump the balance in the tub."

Extravagant—we call that. And well she might be so abandoned with her husband's new staple-to-be, but as for me—and I suggest for you—I'll use it more sparingly. At $35 an ounce, we find we like the subtle finale.

And so, delectably anointed, creamed, soaped, bescented and becalmed in a splendor of emollient choices, we go *not alone* to bed.—*SUE NIRENBERG*

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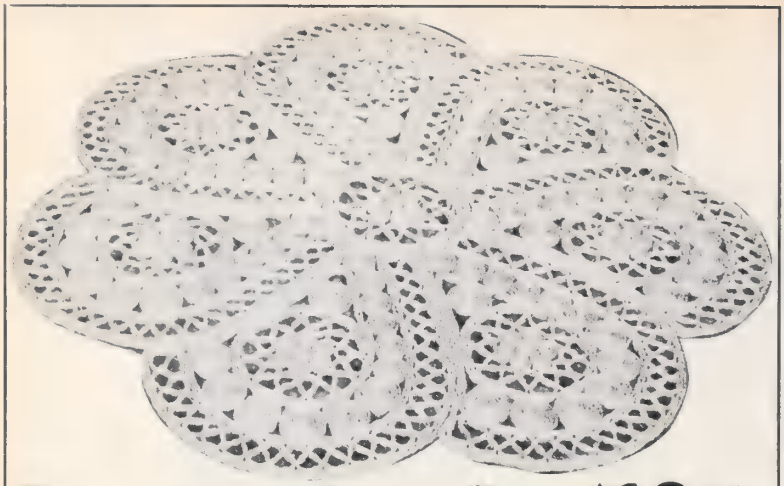
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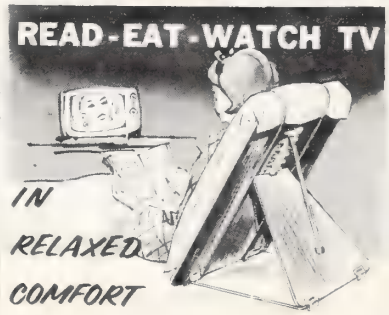
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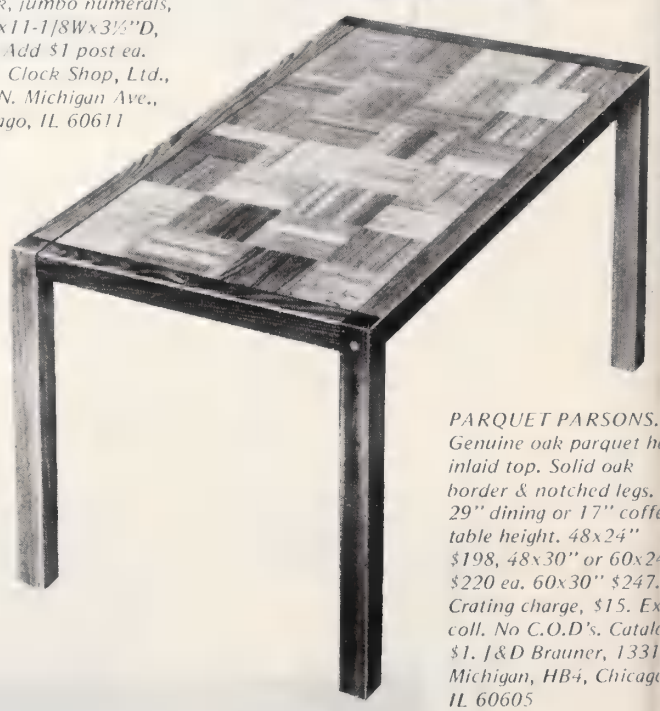
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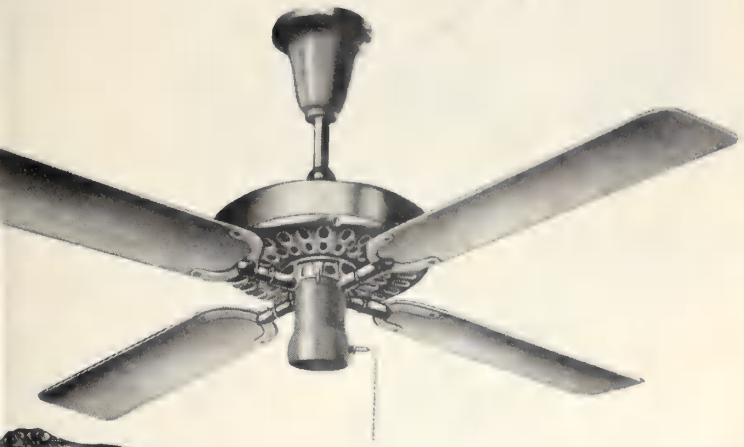
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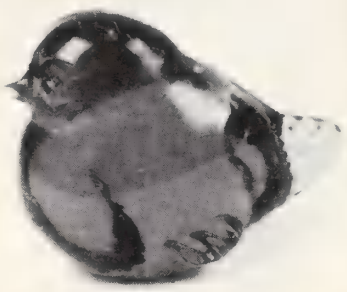
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) years out of medical school I was already a fat pounds overweight, with 3 chins! Yet I have no r – even the idea of hunger scares me. I knew I follow a low-calorie diet for even a single day." about FMH, and by using his own body as a y, discovered that he could command it to make cle hormone whenever he wished. The FMH his body engine over to a different "fuel" – it burn fat. He continued to eat all he wanted – felt hungry, and at the end of six weeks, he had ounds! And the diet revolution was born.

Why the Diet Revolution works.

is found a simple test that would tell him when engine was burning fat. And 65 employees at reed to try it. Every single one lost as much he wanted – yet not a single one was hungry! news got out – and thousands, many of whom 100 pounds overweight, flocked to Dr. Atkins' treatment.

wonder celebrities like Roberta Peters, Buddy nd David Susskind have told the world about les this diet works? Is it any wonder his diet news in magazines like Vogue, Town & Country, litan, and Woman's Day?

Read these incredible true stories!

18 to size 8! Beatrice G had been taking diet she was a fat 9-year old! Yet when she came to s, she still weighed 166 pounds and wore size she's size 8 and still losing! "The best part is I never have to go hungry again!" she says.

pounds in 17 weeks. Herb W weighed 367 t the age of 32. He had tried diet pills and started and quit Weightwatchers several times. After four months of Dr. Atkins' diet, he had lost 85 pounds – yet he was never hungry. I'm losing, but I'm not on a diet. I'm eating up a storm," he says happily. "It's fantastic!"

WHICH OF THESE DIETING MISTAKES DO YOU MAKE?

1. Do you have nothing for breakfast but high protein cereal with skim milk? "WRONG," says Dr. Atkins. "Have two fried eggs and all the bacon you want!"
2. Do you try to get by for lunch with nothing but a piece of lean ground beef with a little ketchup on it? "WRONG", says Dr. Atkins. "Have two cheeseburgers instead."
3. Do you skip lunch entirely and nibble a tiny box of raisins? "WRONG," says Dr. Atkins. "Have some chicken kiev dripping with melted butter!"
4. When you eat out, do you go off your diet? "No need to," says Dr. Atkins, and tells you how to enjoy Chinese food, French food, Italian food right from the menu.

Why Dr. Atkins' diet will work for you.

1. Unlike any other diet – you control your own body chemistry to burn off unwanted fat and keep it off. (You're different from everybody else on earth, so Dr. Atkins' simple test, which you make every day, lets you know it's working, and lets you regulate your weight precisely.)
2. Unlike other methods – there are no pills to take, no calories to count, no strenuous exercises, and not a single hunger pang to suffer through! (You'll probably eat better than you ever have – and feel better too – because you can lose while enjoying such luxuries as berries with whipped cream, bacon, cheeseburgers, butter, fried foods, all kinds of meats, poultry and seafood – even asparagus with real hollandaise sauce!)

The Diet Revolution tells you everything you need to know.

Why diet pills are bad news (p. 88)
How to start your body producing (FMH) – the fat mobilizing hormone that flushes out and burns up your excess weight (p. 16)
How to test yourself and regulate your rate of weight loss (p. 126-130)
How to tell if brand name foods and diet drinks are okay – and which to beware of (p. 163)
Why calorie counting and starvation diets are a hoax (p. 94)
The 4 simple things you do to start (p. 123)
. . . and 94 pages packed full of luscious meal plans, food lists and recipes – and you can eat every one!

If you read and follow Dr. Atkins' advice, four beautiful things will happen to you.

1. You will feel free of hunger.
2. You'll feel better . . . perhaps better than ever before!
3. You will lose weight the first week, and continue to lose until you reach the weight you want to be! Most men lose 7-8 pounds the first week – most women 5-6 pounds.
4. You'll lose inches from your measurements . . . right where you want to lose them!



After completing his medical education at the University of Michigan and Cornell Medical School, Dr. Atkins interned at Strong Memorial Hospital, and served his residency at Columbia University Hospitals, and St. Luke's Hospital. Specializing in cardiology, he knew that obesity is one of the primary reasons for heart trouble.

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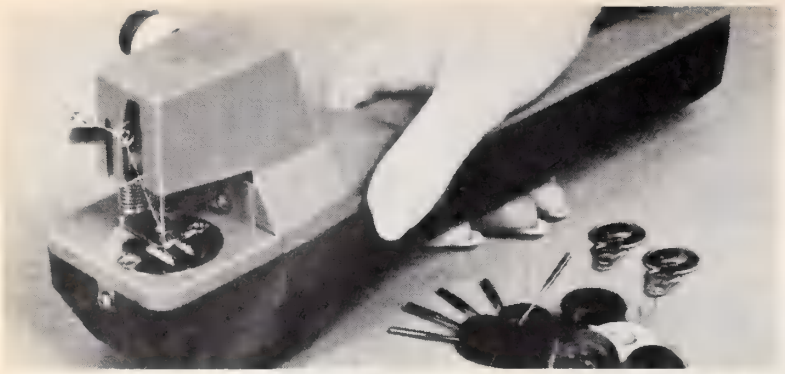
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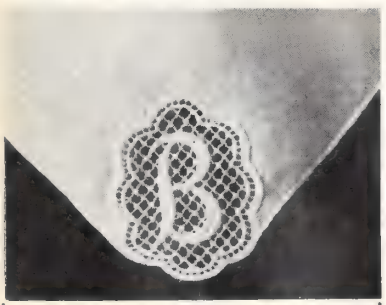
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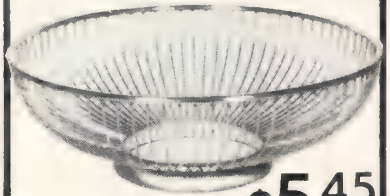
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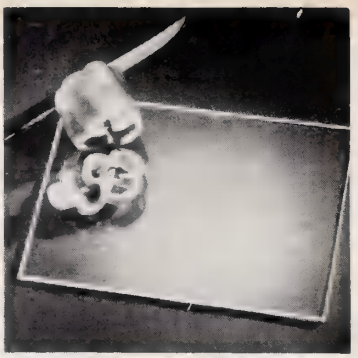


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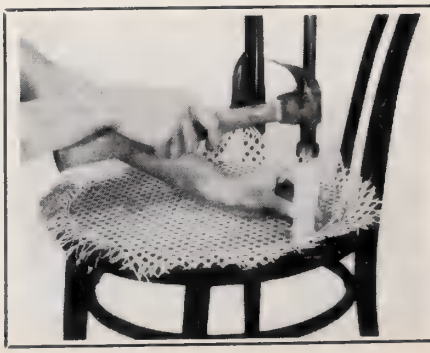
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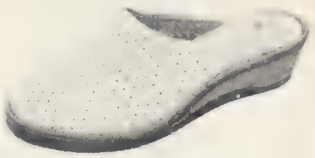
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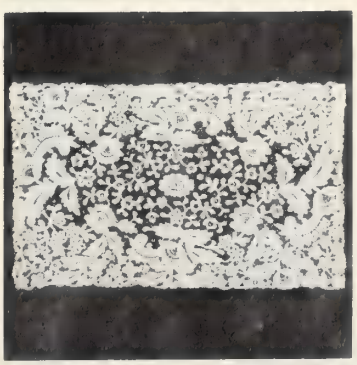
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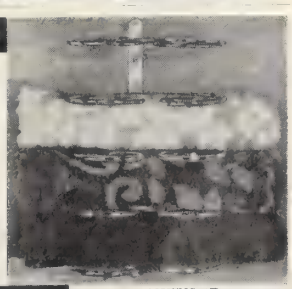
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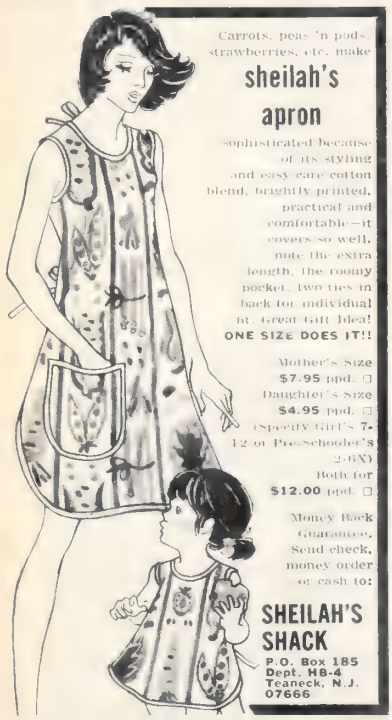
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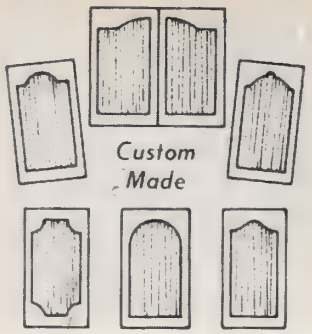
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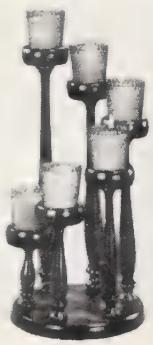
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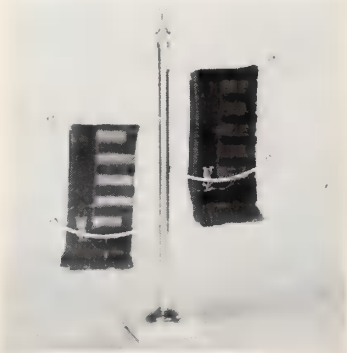
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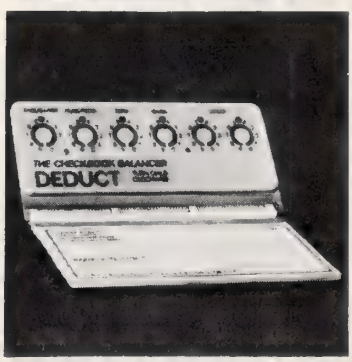
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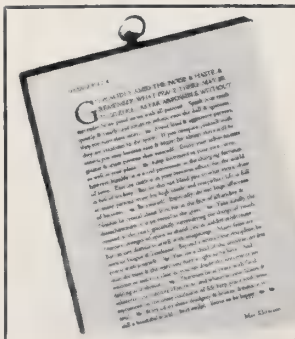
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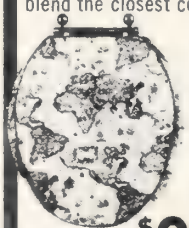


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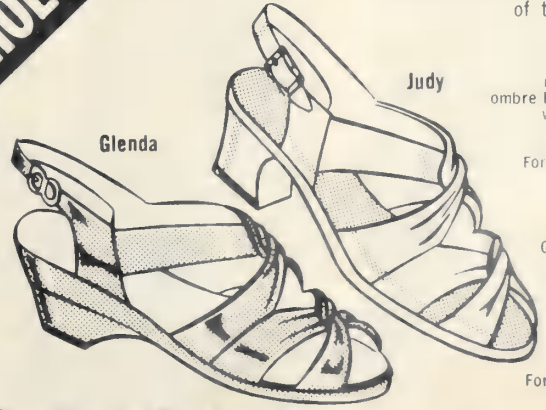
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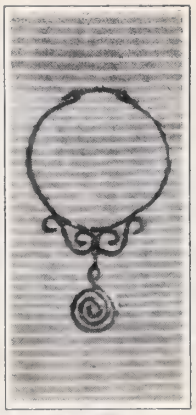
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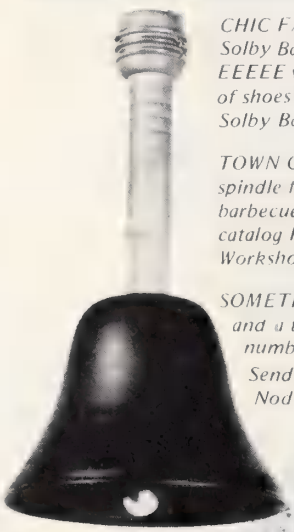
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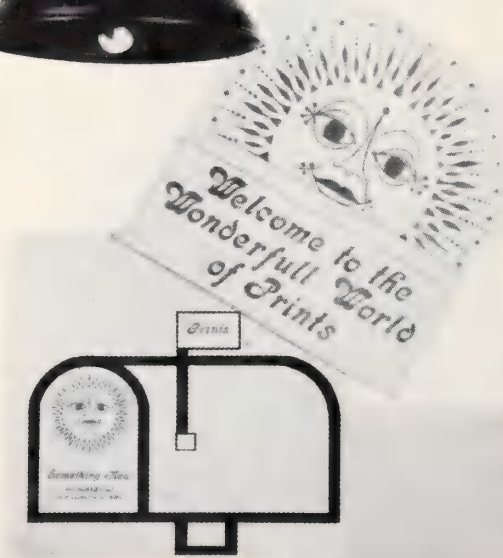


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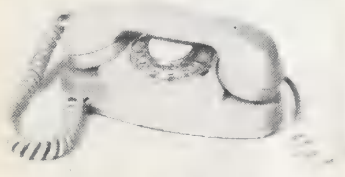
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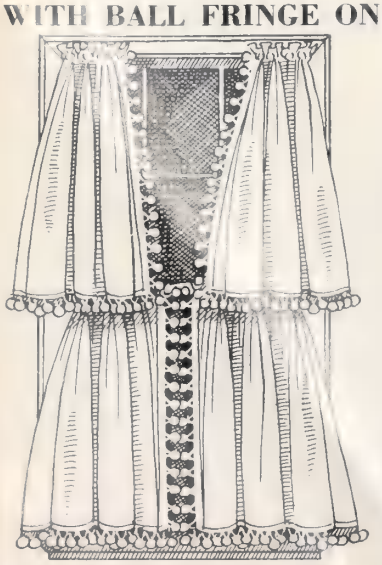
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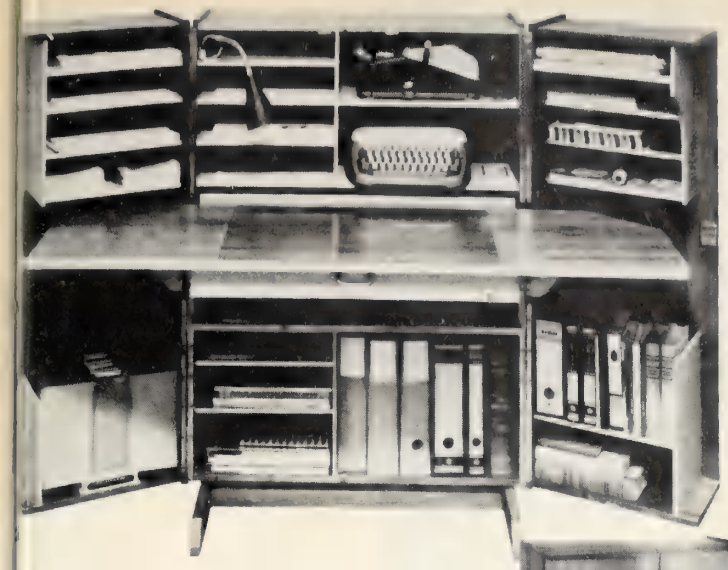
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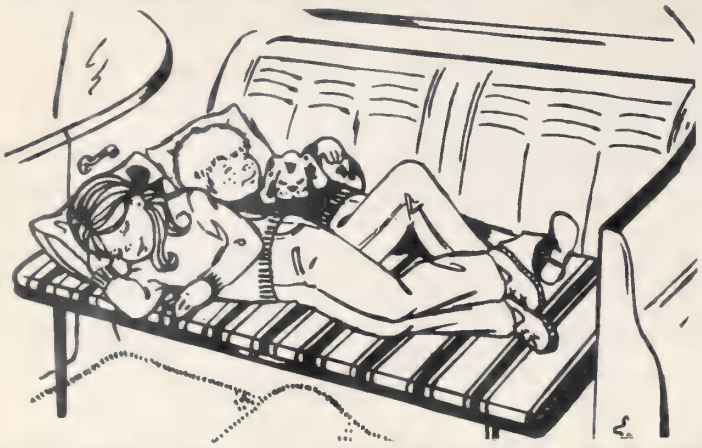
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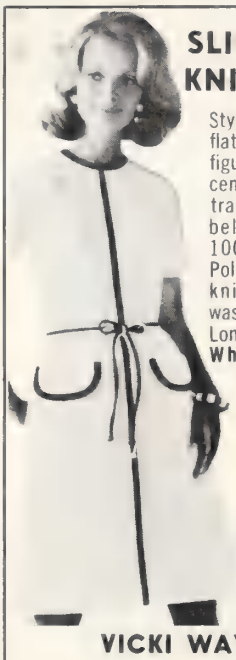
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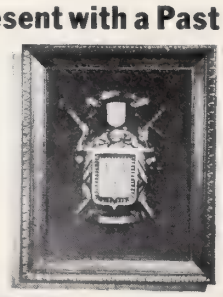
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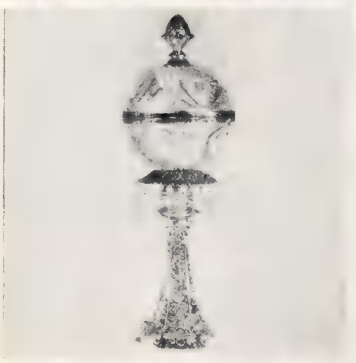
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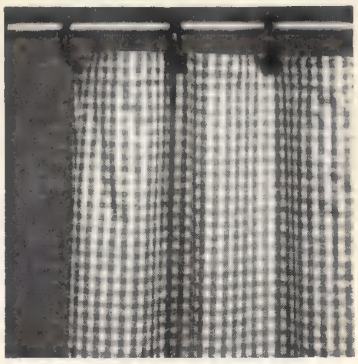
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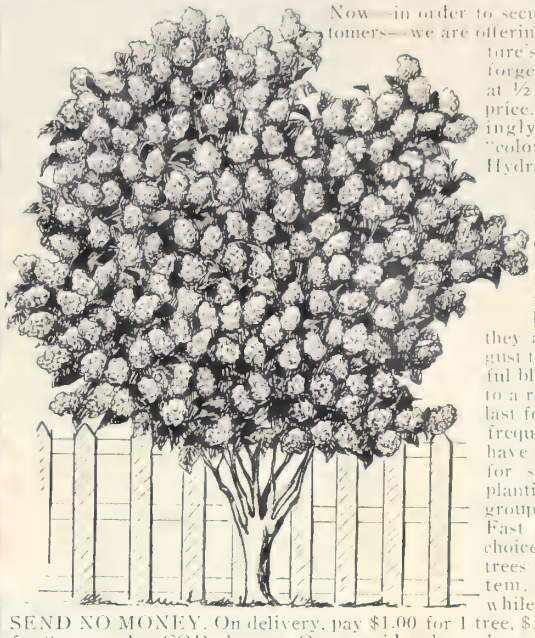
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SEND NO MONEY. On delivery, pay $1.00 for 1 tree, $2.00 for 3 trees, or $4.00 for 8 trees, plus COD charges. On prepaid orders, please add 50¢ to help postage and handling charges. If not 100% satisfied, just return shipping label for refund of purchase price—you keep the tree. Free planting booklet included with every order.

Please Print Plainly

HOUSE OF WESLEY, Nursery Division
R. R. #1, Dept. 8857-36 Bloomington, Ill. 61701

Send me____ Hydrangea Trees ☐ PREPAID ☐ COD

Name_____

Address_____

City_____ St.____ Zip____

Free Gift

For immediate orders, an amazing air plant leaf. Lives on air—just pin to a curtain—sends out 8 to 12 tiny new plants.





Singing Canary

Feather your nest with this darling electronically controlled bird who sounds like a real canary. Two small N batteries operate this little charmer for over 1000 hours of pleasure. Sings at 10 second intervals, silenced with on/off switch. 6½" H., **$13.95.** 75¢ postage.

Send 25¢ for interesting clock catalog.

Joy's Clock Shop
Dept. HB4, John Hancock Building
875 N. Michigan, Chicago, Ill. 60611



PROVINCIAL SWITCHPLATES

Switch to beauty in your home with little cost with our golden brass-plated switchplates. Non-tarnish antique finish, screws included. Also in antique white. Allow 3 weeks for delivery.

SINGLE—3" x 5"	$1.00 each, 3 FOR $2.95
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TRIPLE—6" x 5"	$2.95 each
COMBINATION—5" x 5"	$1.95 each
DOOR KNOB w spindle & rosette	$1.95 each

PLUS 45¢ POSTAGE & HANDLING

Pa. Res. Add 6% Sales Tax Sorry No COD's

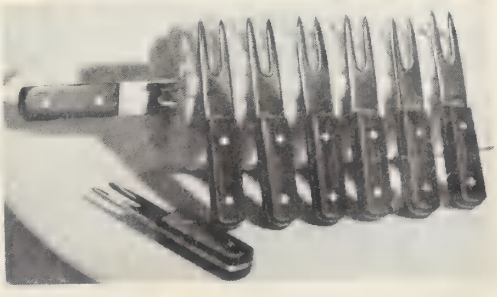
WHAT'S NEW SHOP
12-B Water St., Bryn Mawr, Pa. 19010

Corn Pic-ups

For corn lovers. Handsome rosewood and stainless skewers eliminate burnt or butterfingers. Treat a hostess . . . or the man of the house. Box of eight $2.85. Boxes (16) $5.65. Add 50¢ post. or Each Box. *Sorry No COD's*

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Catalog .....25¢

THE GIFT TREE Box 55, Dept. HB4-3, Kensington, Md. 20795



Unusual Brackets

All are black, all are iron or steel. Handsome & rugged enough to support a shelf or hang a potted plant. They come with screws & are priced & sold in pairs only. Add 50¢ for postage.

M	10x13	$9.50
P	7x7	$6.95
R	8½x7	$4.00
S	5x7	$3.00
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W	10x8	$3.75
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Y	6x4½	$2.55
Z	4x3	$2.25

THE HARDWARE EMPORIUM Dept. E4, 353 Main Street Danbury, Conn. 06810

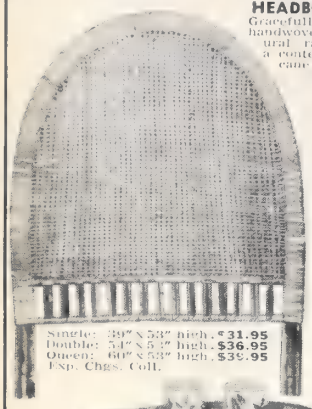
WICKER WONDERLAND

WICKER WALL LAMP
Beautifully handwoven of natural rattan. Completely wired with on-off switch, 9 ft. rattan chain & bracket. Shade is 12" dia. x 9". Use up to 100 watt bulb. Painted add $2.00.

$11.95 plus $1.00 postage



RATTAN HEADBOARDS
Gracefully arched, handwoven of natural rattan in a contemporary cane pattern.



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Queen: 60" x 53" high. $39.95
Exp. Chgs. Coll.



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TURTLE TABLE Use it as an end or cocktail table. It doubles as a seat when tray is removed. Natural rattan, 24" x 14" x 22" high. Painted add $5.00.

WICKER IN HOUSE & GARDEN COLORS—Professionally spray painted in: Pineapple Yellow, Parrot Green, Space Blue, Azalea, White, Butterscotch or Black.

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Fran's Basket House
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MUSICAL SWEETHEARTS

This lovable couple by **LEFTON** depicting love in its shy, innocent stage, has the Press to thank for becoming close—since it is the newspaper which they are holding for an umbrella that brings them together while the music box plays "Raindrops are Falling." Of fine quality bisque in soft colors, an endearing gift for sweethearts of any age, and for music box collectors. Size 5½"x6½". Price: $12.95 ppd., or without music, $9.95.

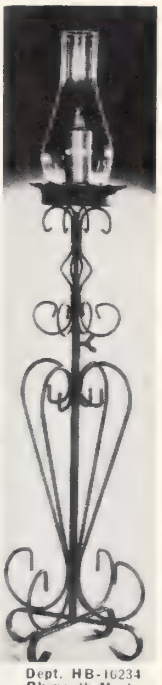
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Floor Candle Holder Reg. $9.95

NOW $5.95 Add 95c Postage



TALL SHOW PIECE of WROUGHT IRON in SPANISH MOTIF

This is an important piece that will add Mediterranean flavor to your living room, dining room or family room as it graces a fireplace, or have two flanking a door or entrance hall. Perfect for patio dining. Black heavy wrought iron, height will adjust from 34" to 49" for your own desired effect. 7" x 7" base and a 9" high globe.

MONEY BACK IF NOT DELIGHTED

Harriet Carter
Dept. HB-10234
Plymouth Meeting
Penna. 19462



PhotoTime brings memories of the giver with every happy tick. It's such a pretty pin-up even the never-on-timers turn into clock watchers. Face is giant b&w or full color photo of your sweetheart, spouse, youngster. 8" diam., UL appr. Send any b&w or color photo. $14.95. Battery-operated model, $19.95. Ppd. PhotoTime, Dept. X359, 210 E. 23rd Street, New York 10010



Copper Cure-All? We don't know, but whatever its therapy, it's a très chic accessory for the new Spring fashions. Solid copper bracelet with delicate, lacy open work pattern, ¾" wide. Flexible to fit any size wrist. $1.98 each, $3.50 for two. Ppd. Order from Ferry House, Dept. B4, Briarcliff Manor, New York 10510



Winging In to help banish wrinkles. Wings are flesh textured fabric patches that adhere to the skin. Place over frown lines and wrinkle areas around your eyes and mouth when you're relaxing or asleep. The results are smooth! Queen size box, $5. Theatrical size box, $2. Ppd. Wings Co., Box 413, HB4, Trenton, New Jersey 08603



A Winning Smile. Brush your teeth white as well as clean with 7:45 Tooth Polish. Thick, velvety mint-flavored cream with thousands of tiny polishing grains is very effective in gently erasing stains, film, even tartar formation. $1.59 each, $3, two. Add 15¢ post. Mark Allen Associates, HBE, 2979 Del Rio Drive, Belleair Bluffs, FL 33540



Chick Incubator reveals the miracle of birth with 6 bobwhite quail eggs. Clear plastic dome lets the children see nature's way of producing babies. Operates on 110 volt electricity. Egg Hatchers Guide included. $5.75; without eggs, $3.98. Ppd. Catalog of larger models for home, classroom or display, 25¢. G.Q.F. Mfg. Co., HB4, P.O. Box 8152, Savannah, GA 31402

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HB-4, 54 W. So. Orange Ave.
South Orange, N.J. 07079



BERTA HUMMEL ORIGINAL

1973 Mother's Plate

Second of a series, shows a small boy fishing. Originally painted by Berta Hummel for her mother, depicting her father's favorite hobby. Soft Hummel colors on porcelain, 8". From W. Germany. Fully authorized by the artist's mother. © Schmid. Postpaid.

8817 1973 Plate (Der kline Fischer)	$15.00
8278 1972 (Playing Hooky), first	$15.00
6974 Walnut Plate Holder	$ 3.50

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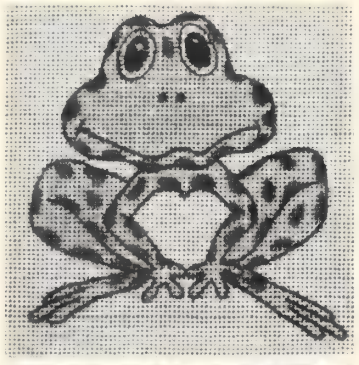
Coat-Of-Arms Needlepoint Kit. Your name individually researched and handpainted in glorious heraldic colors on #12 needlepoint canvas. Custom-made kit contains canvas, yarn, needle, instructions, heraldic description, reference source, tote bag. 11 x 14" $29.50, 18 x 24" $39.50 postpaid. The Ship's Chandler, HB4, Wilmington, Vermont 05363



Puzzle Ring for guys and gals. Four interlocking bands are intricately designed to form a single beautiful band. It's a challenge to fit them together (instruction sheet included). And the price is as intriguing as the ring itself. Sterling $4.50; 14k gold, $40.00. Ppd. Specify size. Postamatic Co., HB473, Lafayette Hill, PA 19444



Needlepoint A Frog from the Mazaltov collection & frame your handiwork. Kit: 9" design handpainted on 12" sq. canvas, Caterna Persian wool, needle, instructions. Other designs: purple hippo, pink elephant, topsy turtle, beaming bull. $6.50 each kit plus 45¢ post. 11x11" wood frame, oak or white, $1.95. From Victoria Gifts, 12B Water St., Bryn Mawr, PA 19010



Nancy is the Name of this casual shoe that underscores pants, shirt & skirt with style. The plump cushioned insole, cloud-soft crepe sole & perfectly balanced 3/4" heel add new life and zap to your step. Black, white, red, navy or beige grained leather. 4-12 N-M-W. 4-10 $12.95; 10½-12 $13.95. 75¢ post. Sofwear Shoes, HB4, 711 Main, Houston, TX 77002



Chinese Brass Trivets are works of art in line with the current trend for Far East flavor. The four characters represent "Good Luck", "Prosperity", "Long Life", "Double Happiness". Tuck them under casseroles or plants, hang them for interesting wall décor. Gift-boxed set of four, $6 ppd. A C Gifts, HB4, 2642 Central Ave., Yonkers, New York 10710



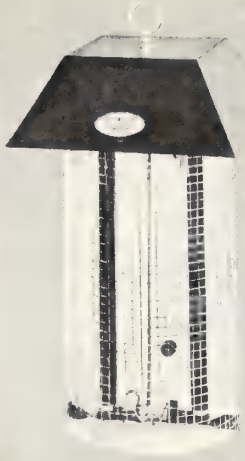
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The non-poisonous answer to your insect & mosquito problems

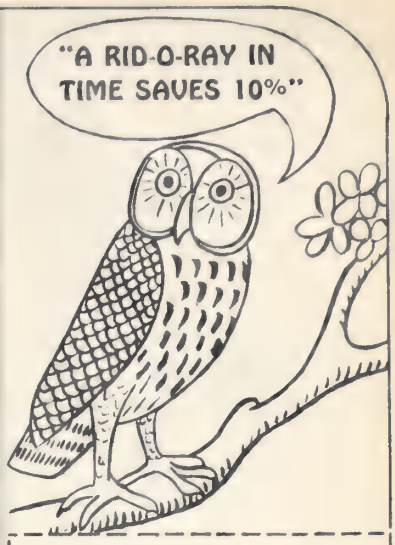
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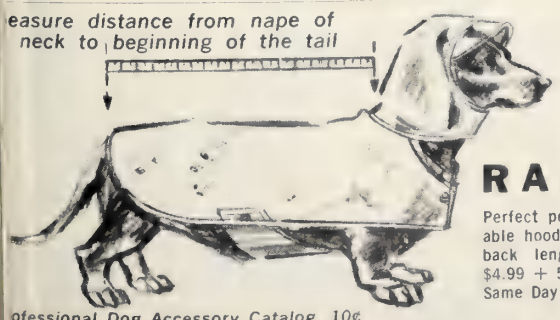
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TUREN, Inc., Dept. HB-4
2 Cottage Ave.,
Danvers, Mass. 01923



Measure distance from nape of neck to beginning of the tail

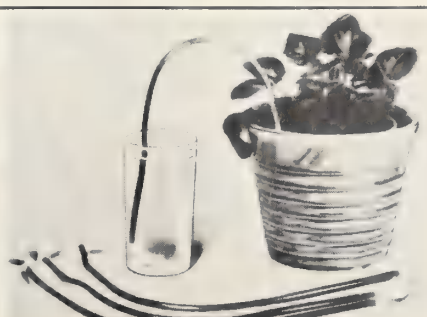


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Hairpin Side Chair, the design that's so perfect in contemporary or traditional settings. Bentwood frame in walnut or natural finish; painted black, red or white; glossy-stained orange or yellow. Natural cane seat. Sociable group of 4, $92 exp. coll. No COD's. 56-pg. catalog, $1. Door Store, 3140 M St., NW, HB4, Wash., DC 20007



To Bare & To Pair. Tri-Kini double knit polyester swimsuit in sun pink, purple, polka dots & flowers, or rainbow pastel blend. Cups or halter can be worn independently. No straps, bones wires! Wear pants with cups or halter; pants with cups *and* halter. Tri-Kini Cups $12, halter top $10, pants, $10. 50¢ post. Specify size. Bleuette, HB4, 509 Fifth Ave., New York 10017

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34" high work table
36" x 24", $92.50
48" x 24", $103.50
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or choose 30" dining height table at same prices.
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Two-inch thick maple butcher block top, durable bench-construction frame. Sent express collect. In Illinois, add applicable taxes. Send check or money order, no C.O.D.'s please.

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Imagine! Time "tip-toeing" across the ceiling over your bed. You won't have to rouse yourself into wakefulness merely to check on the nightly hour . . . just glance at the ceiling and there it is. Projected by an invisible beam in large clear numerals 3" in size so you won't need your glasses (when clock is placed 62" from ceiling). A warm Walnut wood and gleaming Brass finish. Electric with alarm 2¾"x6¼"x5½". 1 year factory warranty—$34.95. Ppd. ILL. RES. ADD 5% TAX. GIFT CATALOG 25¢

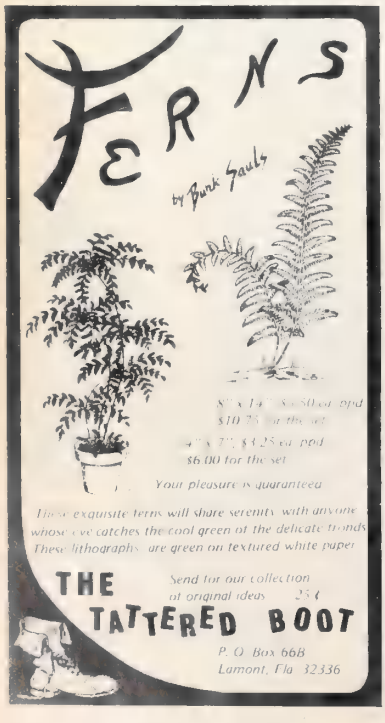
HOUSE OF MINNEL
Deerpath Road, Dept. 443, Batavia, IL 60510

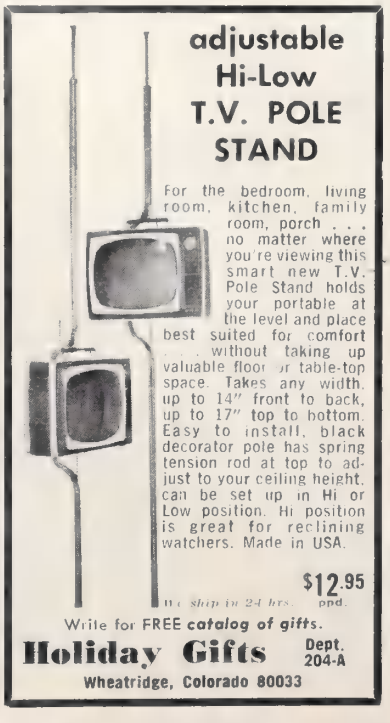


Milk Can Canister Set, straight from the dairy farm, recapture days of old. Made of heavyweight stainless steel with chrome nickel tops, the set will hold a full 5 lbs. of flour and sugar, 1 lb. of tea and coffee, and enough cookies for the kindergarten crowd. $12.95 plus $2 post. & handling. Cadlyn's, 2077 New York Ave., Huntington Sta., New York 11746



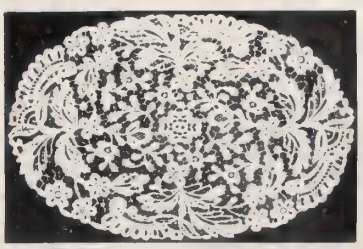
Piano Bench Cover. Replace that frayed, tired piano bench cover with the look of hand-done needlepoint. The 20x36" expanse of rugged upholstery is bonded to cushioning foam. Background shades set off the pattern—a melange of Jacobean florals & antique instruments. Black, green or beige. $6.98 ppd. Miles Kimball, 33 Algoma, Oshkosh, WI 54901





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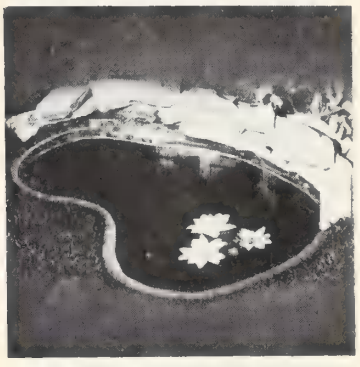
Roll Top Desk. The passing of time only enhances the value & beauty of this desk! Light oak, with inset panels, wood pulls. Tambour top rolls down. Both top & base lock. Each pedestal has 3 drawers (1 file drawer). Has built in light. 54Wx30Dx49" H. Wt., 325 lbs. $499 ship. coll. No COD. Catalog 50¢. Ephraim Marsh Co., Box 266, Dept. 83, Concord, NC 28025



Pewter Mini Candle Holders suggest some fascinating table settings. This enchanting set of three antique reproductions hold birthday-size candles. Why not order several sets to light up individual place settings at your dinner parties? Choice for collectors, they're authentic in every detail. $3.98 plus 50¢ post. Wales, HB4, Box 247, Hartsdale, NY 10530



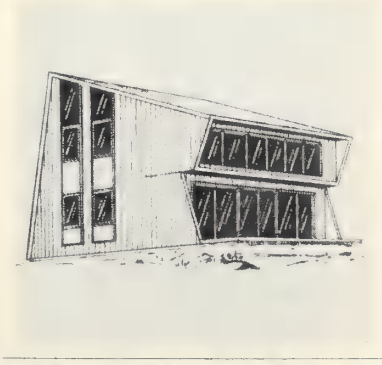
Garden Pool for goldfish and exotic water lilies is one water-tight piece of aqua-colored Polypropolen. Easily installed, it measures 3'5" x 2'3"x8" deep at ground level. Recessed water lily pot holds 1 to 3 bulbs. $3.98 complete, $7.65 for two. 50¢ post. Water Lily Bulb free with pool. No COD's. Michigan Bulb Co, Dept BP-1475, Grand Rapids, MI 49550



The Barwa is the incredible chair that cradles your body, so that every tense muscle lets out a relaxed "a-h!". 2-position Barwa with green, terra cotta, turquoise, royal blue, citron or lime heavy duck canvas cover, $45 plus $8 freight. Barwa covers only, $20, $1 post. Set of Barwa springs, $10, $1 post. The Patio, HB4, 550 Powell St., San Francisco, CA 94108



The Sandpiper is one of eight exciting, contemporary vacation homes designed by Dick Harden. Unique west coast style features 3 bedrooms, cantilevered balcony, rough sawn siding. Lots of windows take advantage of a view. Building plans available. Design portfolio (8 homes) $2 ppd. Dick Harden's McKay Cottages, HB4, 2590 Grovenburg Rd., Lansing, MI 48910

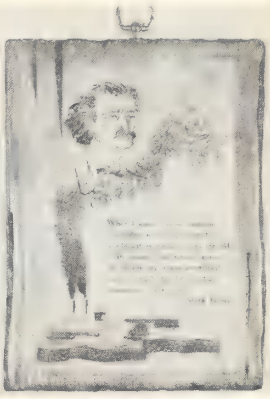


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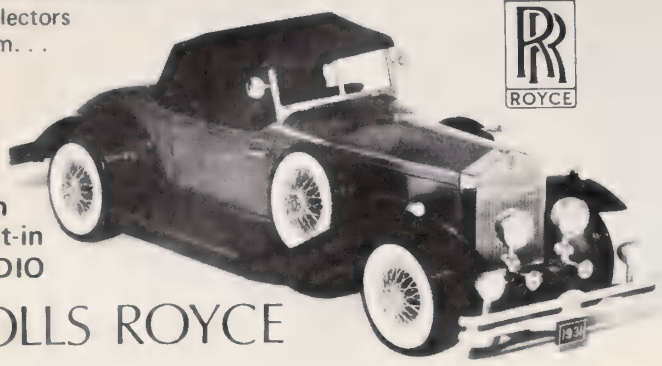

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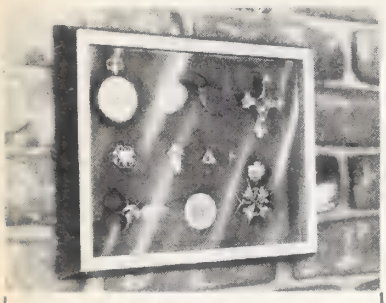
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Fran's Basket House
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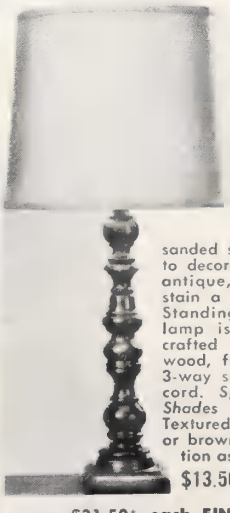
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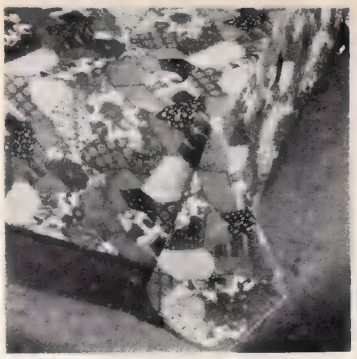
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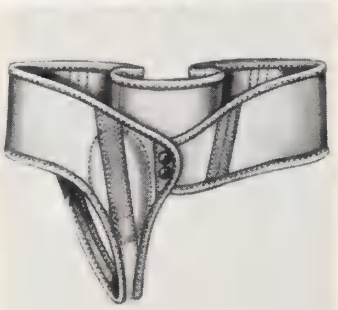
Patchwork Bedspread. Snips and scraps of cotton in an old-fashioned put-together of multi-colored prints. Washes beautifully, needs little or no ironing. Twin size 76x108" $9.98; double 94x108" $10.98. Pillow cover 21x27", $3.98 each. Draperies 48x63", $7.98 set. 95¢ post per order. Harriet Carter, HB11534, Plymouth Meeting, PA 19462



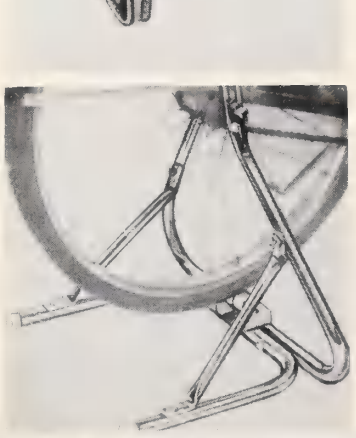
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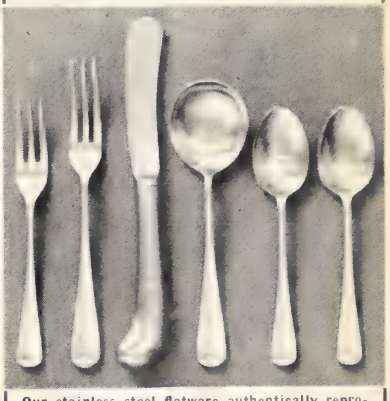
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The Plumlea Peddler
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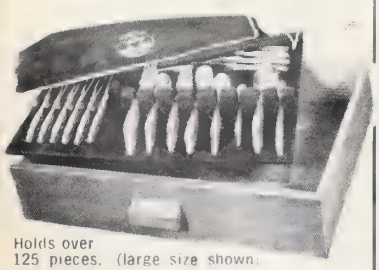


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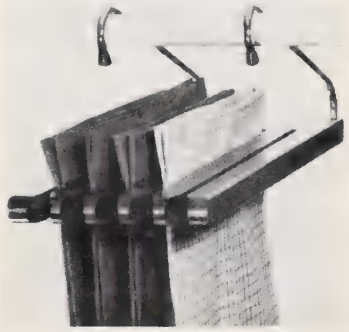
Bobêche with 2½" prisms $3.50 each, $7 pair.

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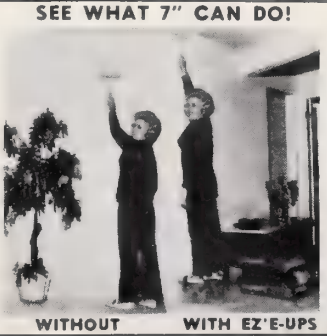
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Custom engraved—hers alone in all the world! Our personalized plaque is ideal for Mother's Day, anniversary, birthday—from a single loving child or a whole tribe! Adorable boys and girls of gala Gold-plated metal—solid wood beveled plaque is richly stained, with handsome hanger. 1 or 2-child plaque is 3x3⅞"; 3 or 4, 3½x7½"; 5 or 6, 3½x9½".

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PRINT names, exactly how or girl to each. Add 50¢ post. & hdlg. N. Y. res. add taxes

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MOTHER'S DAY PLATES



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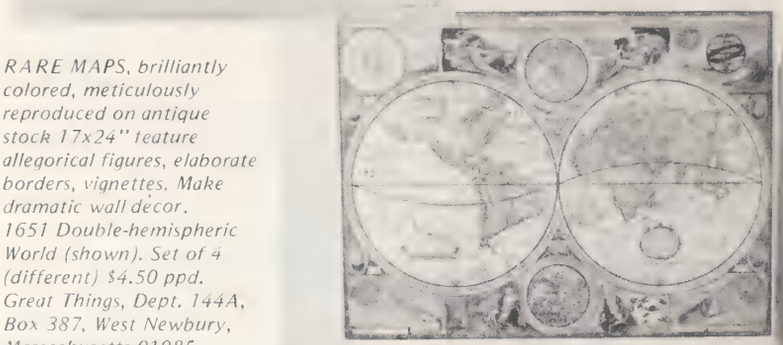
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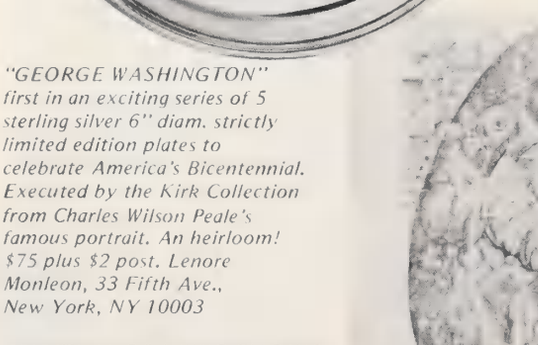
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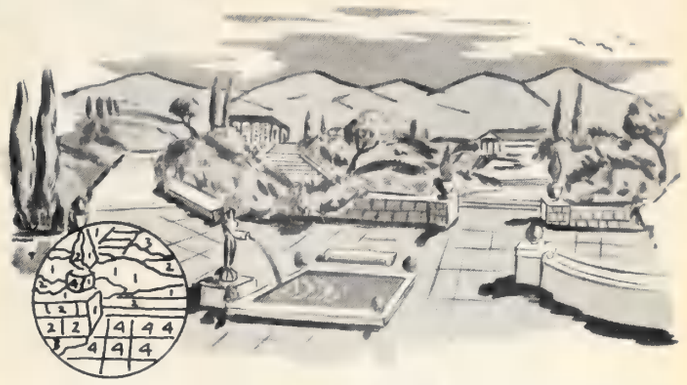


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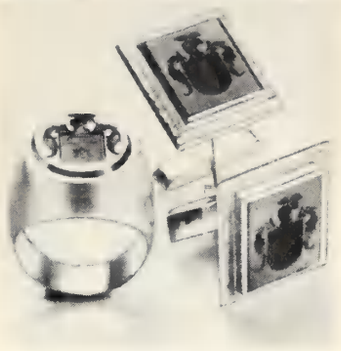
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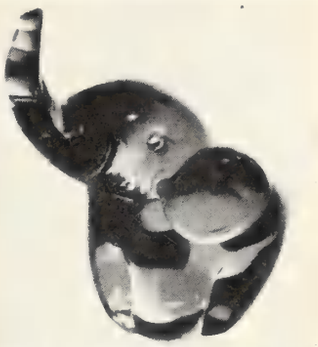
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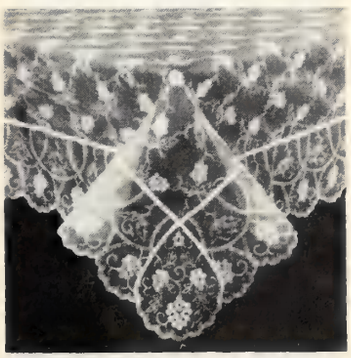
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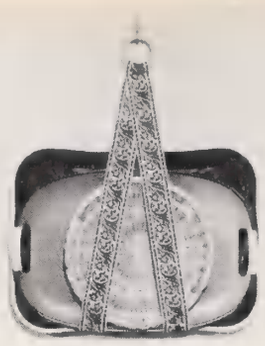
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DOGGIE DOOLEY® keeps grounds clean, insect-free, sanitary. Rustproof heavy plastic doggie septic tank installs in ground; uses safe, non-poisonous enzyme-bacteria action to liquefy pet stools for ground absorption. Shovel up stools, drop into tank, close lid. Enzyme-bacteria action does rest. Harmless to pets, lawns, shrubs. Handles wastes of 1 to 3 dogs. 17½" x 11½" with foot-operated lid, shovel, 6 mos. of enzymes, and moisture holding tray for faster action. $10.95 plus $1.50 postage. Extra 12 mos. enzymes $3.95 plus 6 postage.

Manufactured by **HURON PRODUCTS CO.**
Dept HB-4, 555 Moore Ave., Bellevue, Ohio 44811

LIGHT UP for 3,000 HOURS!

Fabulous NEW **KRYPTON Superba BULBS** are guaranteed to last far, far longer, shine brighter... and they **SAVE YOU MONEY!!**

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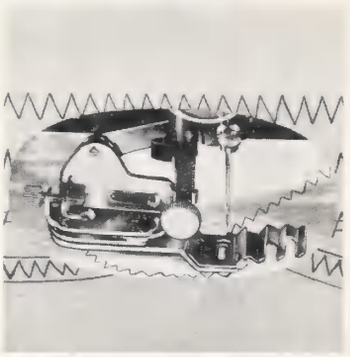
VALLEY LIGHTING Dept. HB-14
525 WEST MERRICK RD.
VALLEY STREAM, N.Y. 11580



Well-Heeled shoes are stacked for fashion. Down-at-the-heel shoes are given a lift. Good shoes are worth repair so send them to Century and treat them to new-style heels. Stacked, kids, patents, suedes, $10.95 pair. Alligator, reptile, lizard, $14.95 pair. $1.75 handling. Century Factory Shoe Repair, 212 Park Ave., HB5, Baltimore, MD 21201.



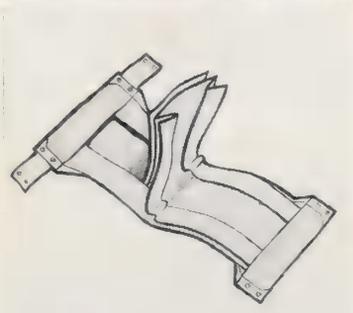
Upright Phone. Modern copy of the phone that made Elliot Ness famous. Fitted with buzzer, it is an exciting replica that really looks like the real thing. Brass with black trim, $59.95. Black with brass trim, $49.95. All red or white, $59.95. Add $1.50 shipping; $2 w. of Miss. Grand Com, Inc., HB4, 324 Fifth Ave., New York, NY 10001



Sewing Machine Zigzagger. Convert any domestic or imported sewing machine instantly and use zigzag stitching in all your sewing creations. Simply remove regular foot, insert zigzagger onto needle bar and you're ready to decorate dresses, tablecloths, towels. Adjusts to wide or narrow stitch. $1.99 ppd. Walter Drake, HB94 Drake Bldg., Colo. Springs, CO 80940



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"Ever Safe" protects against "lack of control". Undetectable, comfortable, weighs only 7 oz. Soft vinyl; launderable liners with heat-welded seams prevent moisture escape. For children, adults. Give waist size. $6.95 ppd. Extra liners $2.95 a set. 50 disposable liners $6.95. Ppd. Ralco Co., HB4, 1534 E. Edinger, Santa Ana, Cal. 92705



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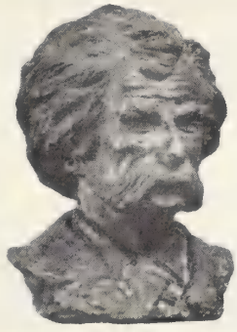
Precious Jade Grapes from Mainland China matched for symmetry and color by meticulous craftsmen—masters in the ancient art of carving. Jade is called "the stone of heaven" in Chinese and is more coveted than gold. Cluster, 8"L, contains 20 pale green grapes, deep green leaves. $15.95 ppd. Stuart Kingston, B3, Box 91, Rehoboth Beach, DE 19971



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Today's Treasure, Tomorrow's Heirloom. Your own child's drawing reproduced in full color under glaze and fired for permanency. A truly original gift that will delight daddy, mommy or grandma. 7x9" free form ashtray or candy dish (shown) or 7" square ashtray, $6.95 ppd. Karen Studios, Box 175, HB4, Rye, New York 10580



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Add 50¢ per BOOKWORM for postage/handling.

Handmade Stoneware Planter

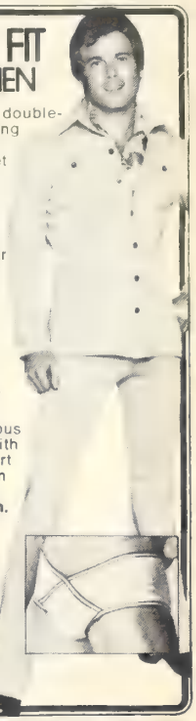


Add distinction to your decor with this handsome planter made of durable stoneware. Each one is individually hand thrown on a potters wheel by our own craftsman here on the farm, hand signed and hung with rawhide thongs. The earthy glazes and distinctive design will complement your patio or terrace in the summer and brighten your home inside through the winter. $15.00 each. ppd.

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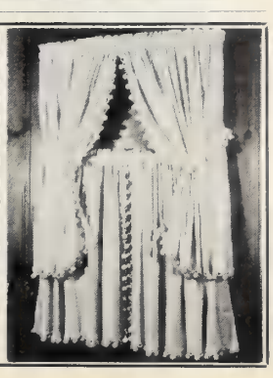
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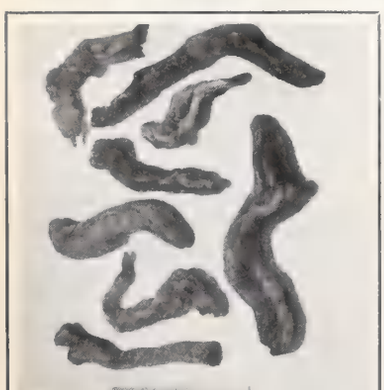
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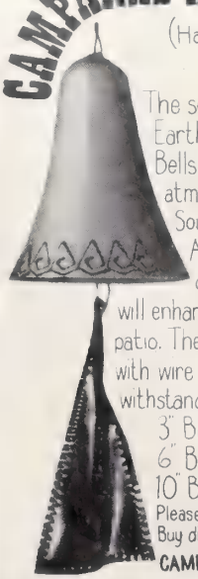
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(Happy Bells)

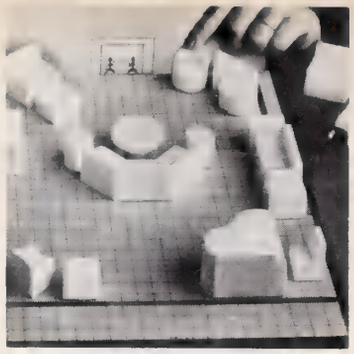


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3" Bell - $3.00
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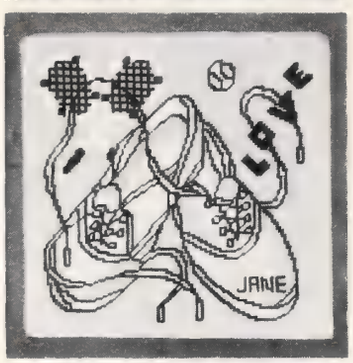
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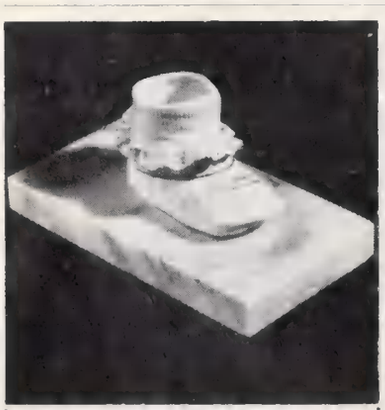
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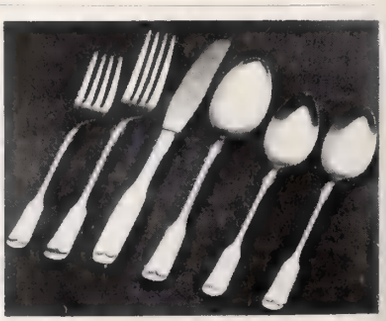
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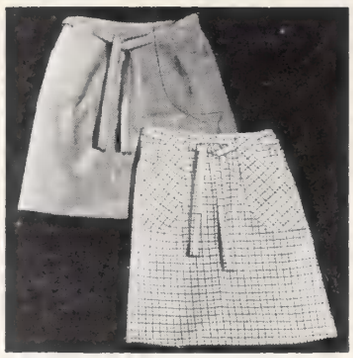
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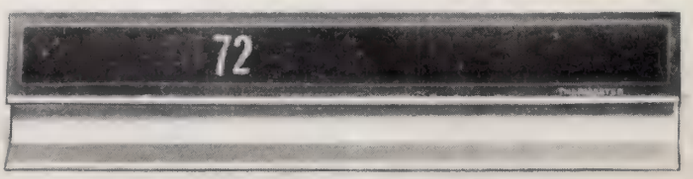
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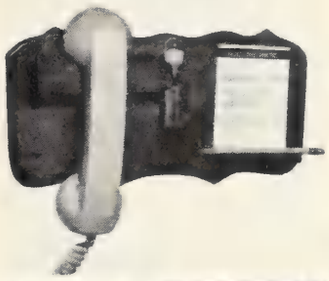
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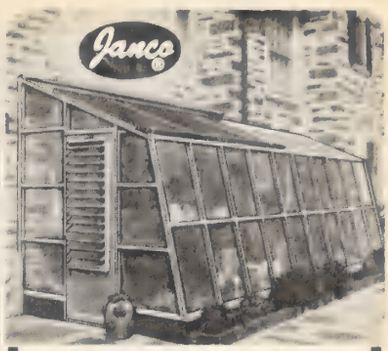
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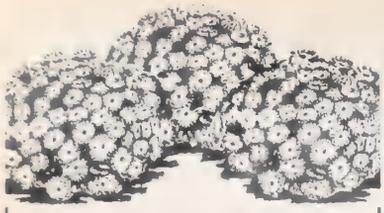
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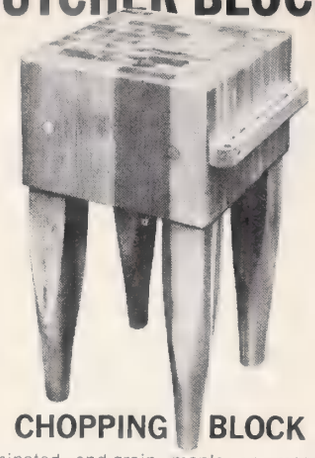
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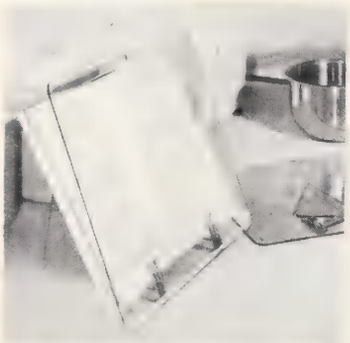
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IRISH AND SCOTCH

Continued from page 124

for unnecessary aging. However, the malts age at different rates, some reaching maturity at seven or eight years, others needing 10 or 12 and very few benefiting from more. The finest single malt we've ever tasted was a 21-year-old Glen Grant—so we believe. But perhaps our opinion was swayed by knowing the impressive age. The logical way is to taste blind, drink what you like and let the blender make the best whiskey he can without conforming to the Procrustean bed of common age for all components.

But just as a generation ago, American preference began moving toward lighter-tasting Scotch, so now many of us are turning to blends with more flavor and quite a few even beginning to collect single malts. These pure whiskies from the pot stills of the Highlands have as much character—and subtle differences—as fine old brandies. And they should be enjoyed in much the same way. Not that you're forbidden to taste a malt before lunch or dinner, but it deserves to be taken with only a little plain water, no ice, and savored, not gulped. The same prescription holds for after dinner, unless you prefer it in a brandy glass, neat. The malt distillers sometimes denigrate grain as "silent" whiskey, unlike their loud, assertive liquid that goes down singing hymns. But not mixed or even cut. It's a "self" whiskey to drink in single strictness.

Most leading whiskey blenders own one or more malt distilleries, and it's tempting to try to match the malts to the

Their Highland purity should never be mixed

blends—tempting but not generally fruitful because the companies sell the malts widely to each other. For example, Johnnie Walker obviously includes its own rich-tasting Cardhu in its phenomenally successful blend, but only as one of some 40 malts. Long John owns the very special Laphroaig—a heavy malt so peat-smokey that it has been called "liquid kippered herrings"—but shares it with many other blenders, at a good price. Long John also owns Tormore, a lighter, more delicate malt now sold unblended, as are the others named.

Teachers bottles some of its Glendronach as a single malt but keeps all of its Ardmore to use in its own blend. Grants sells a lot of Glenfiddich, the most widely distributed single malt, and less of its more delicate, almost flowery Balvenie. Bell does well with Dufftown and Blair Athol. J & B has Knockando. From the blenders of the premium Old Parr comes the full, firm Glendullan.

But the malts of the connoisseurs are mostly the independents. These distilleries, which

If not too woody, they're 'perfection'

have made superb whiskies to sell to the blenders and to discerning Scots for decades, are only now coming on the world market. We've already mentioned 21-year-old Glen Grant. The house that bottles this, in Elgin, Scotland, offers no less than 14 different Glen Grants, at 80 and 114 proof, aged from five up to 30 years (avoid the infantile five-year-old, which is sold primarily in Italy) and matured in either American white oak or old sherry casks. Now joined together with Glen Grant in The Glenlivet Distillers are Smith's Glenlivet and Longmorn. Smith's is The Glenlivet, the only malt entitled to this simple name, though others can add the word "Glenlivet" to their own proper names. All three of these would appear on virtually anyone's list of the dozen greatest malts. At times we have thought each of them supreme. A taste of rare 1899 Longmorn—65 years in cask, where all but six gallons had evaporated—proved to us that these superb whiskies *can* become too concentrated and woody. But otherwise, they've exemplified perfection.

Other personal favorites include the superbly balanced Macallan, the flowery Glenmorangie and the subtly powerful Highland Park, together with several of the blenders' malts named above. Others that you might want to try, readily available in some U.S. areas, are the three known as Glenfarclas, Talisker and Strathconon.

All are whiskies for people who want to taste, not merely to drink for effect. One paper recently observed that "the vast majority of people are not sophisticated enough in their drinking habits to take malt." It's a fair comment, but "the vast majority" are not involved —though enough people have begun to find the blends too bland that they are making a bull market for what little malt there is to go around. Considering the many necessary years of age, it's doubtful that supply will soon catch up to demand.

And across the Irish Sea where it all began, another sort of renaissance has got underway. First the distillers consolidated into a united big four: Jameson, Power, Paddy, Tullamore Dew. Then they set to work developing some new clean-tasting whiskies for the American market. Into the bog went all the blarney about shamrocks and leprechauns. If your mother came from Ireland or you happened to like a tot of the liquefied old sod in your after-dinner coffee, that was perfectly all right. But the goal was the knowledgeable American whiskey drinker of any origin.

Briefly and happily, they made it. The "American" Jameson still has enough body and distinctive taste so that you know it's Irish, but there's a new clean lightness, almost an airy quality. It's a very good blend. The heavier old Jameson was sometimes called the "burp" whiskey, for the way its pungency came back after swallowing. Lovers of the fullest body and heavy woody flavor can still buy Jameson's JJ12 (meaning 12 years old), which is 100%

It's light and fresh—but still very Irish

pot still, whereas the others are lightened with a measure of the product of Coffey's handy invention. Each to his own taste; drinking the straight stuff has been described as "getting outside a ball of malt."

Pure Irish pot distillate differs from Scotch malt in several ways. Only a part of the barley is malted. Only a part is dried over peat. And it is all distilled three times. And, of course, the raw materials and climate vary. So Irish tastes like Irish and Scotch tastes like Scotch, and both have God's gift to invigorate the humblest of creatures. To wit, the tale of an Irish fisherman with no luck approached by a countryman.

"Give me your bait," he said, and taking the fisherman's worm, he dipped it in a bottle of whiskey he had in his pack.

No sooner was the worm back in the stream than rod and reel came to life, violently.

"Aha!" said the native, "it seems a great salmon's taken your worm already."

"No," replied the fisherman, reeling in. "I believe my worm's got the fish by the throat."

Dublin's favorite whiskey has long been Power's, which also has developed a new blend for America. Personally, we still

The quality's there, awaiting the tasting

like the well-made aromatic Paddy's, full of flavor, but dry at the finish. Likewise Tullamore Dew, distinguished by its handsome crock, a good smooth spirit with a light peppery aftertaste. The 12-year-old Tullamore Dew has the most aroma and flavor, while Tullamore in a plain glass bottle is lighter. As we go to press, the United Irish Distillers have brought in the popular Old Bushmill's from Northern Ireland, making a clean sweep of the land—all whiskies now together in one family.

With these excellent products it seems clear that Irish whiskey is on the march toward recovering some of the ground it lost through so many troublesome years of political turmoil at home, American Prohibition, the Depression and the restrictions of World War II. The quality is there, only waiting to be proved, as one Dublin friend says, by tasting "a few jars." ■

FOR APRIL SHOWERS

Continued from page 71

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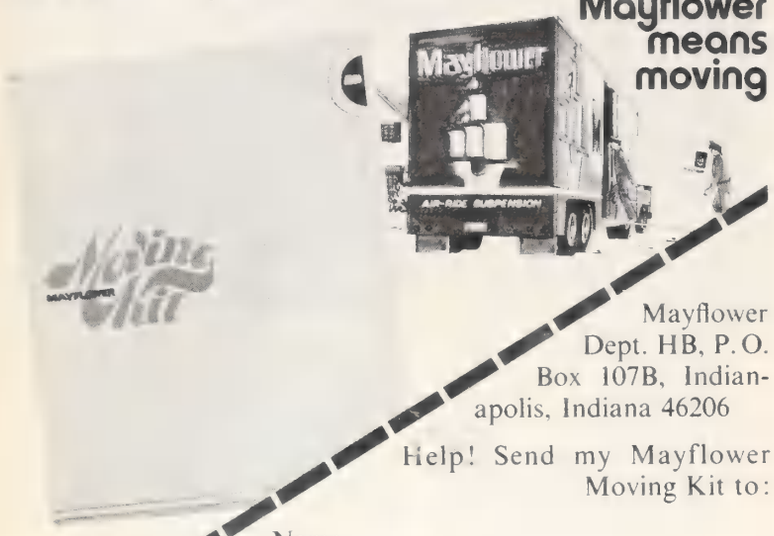
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FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

Is moving the leg a good test for doneness in a chicken or turkey?

No. For years it was thought that if the leg moved easily in the joint, the bird was cooked. The Ralston Purina Co. tells us that "sometimes the legs 'freeze,' so to speak, in the pocket, and will never move no matter how long they are cooked." Accurate tests for doneness are these: Squeeze the thickest part of the drumstick. It should feel soft. Or, and this is the surest method, stick a fork into the thickest part of the thigh. Juices should run yellow, which indicates the chicken or turkey is cooked to perfection. If the juices are pink, cook a little longer.

What is boudin?

The French for black pudding. Pronounced boo-DANH, ***The French Oxford Dictionary*** defines it as black pudding but Webster's as "a kind of entrée prepared with delicate forcemeat." ***Dictionnaire de l'Academie des Gastronomes*** says it is the intestine (of an animal) filled with the blood and pork fat, onions and seasonings. In the ***Art de Charcuterie*** (Knopf), a superb book, the author says, "Black puddings are the easiest things to recognize in the *charcuterie*. They may hang in a long string of black sausage shapes, contrasting with the creamy whiteness of *boudins blancs* (white sausage) and the mottled brownish-pink of the usual *saucissons*." Whatever, the shape or the way they are displayed, there are few things as delicious (and in France, as inexpensive) as these marvelous sausages whether fried or grilled, and served with a purée of apples or potatoes or used to stuff a roasting chicken.

Is a closed "veil" always a sign of freshness in mushrooms?

Yes. But on the other hand, an open veil does not necessarily mean a mushroom is not fresh. As a matter of fact, many people prefer open-veiled mushrooms and in England the open-veiled is preferred. The veil, technically the membrane underneath the cap, is usually (but not always) firmly attached all around when the mushroom is newly picked but begins to pull away from the stem in time and long before the mushroom loses its freshness. The signs you should look for *and avoid* are wilted mushrooms, slick or dry mushrooms and wrinkled mushrooms.

How did porterhouse steak get its name?

In the old days, actually back in the 18th century, steaks were cut from the sirloin, the round and the rib and called steaks because they were broiled on wooden stakes before an open fire. The short loin, which is where we get our choicest steak today, was always roasted on a spit, without being split. The double short loin cut was known as a baron of beef. The story goes that Martin Morrison, proprietor of an ale and porter house at 327 Pearl Street in New York, ran out of steaks one day. Not wanting to disappoint his patrons, he took a short loin roast and cut through the meat and bone to create a steak. It proved so popular that the leading butcher of the Fly Market, Thomas Gibbons, was commissioned to furnish these "new" steaks and he dubbed the cut "porterhouse."

What is ground turkey?

Packed by a number of the leading meat packers, the ground turkey currently available consists of ground dark meat of turkey with a natural proportion of skin and fat. The skin serves as a binder to help hold the mixture together. There is no fat added. The packers sell it frozen to the butchers who, in turn, thaw it and repackage it in consumer-size containers. *It should not be refrozen by the consumer.* Turkey Information Service informs us that it is an excellent substitute where ground veal is called for and has been used very successfully in many dishes calling for ground beef. Ground turkey patties can be broiled, pan-fried, oven-baked or grilled over charcoal.

How can you prevent crystallization in a simple syrup?

Just a few drops of lemon juice will usually do the trick. ■

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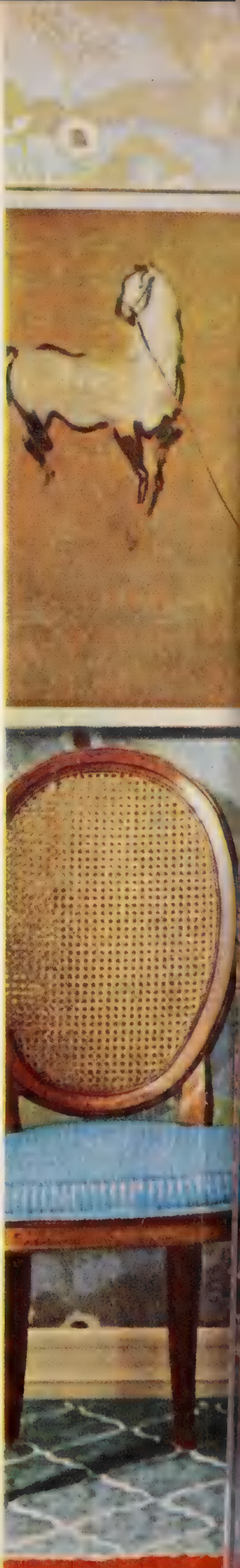
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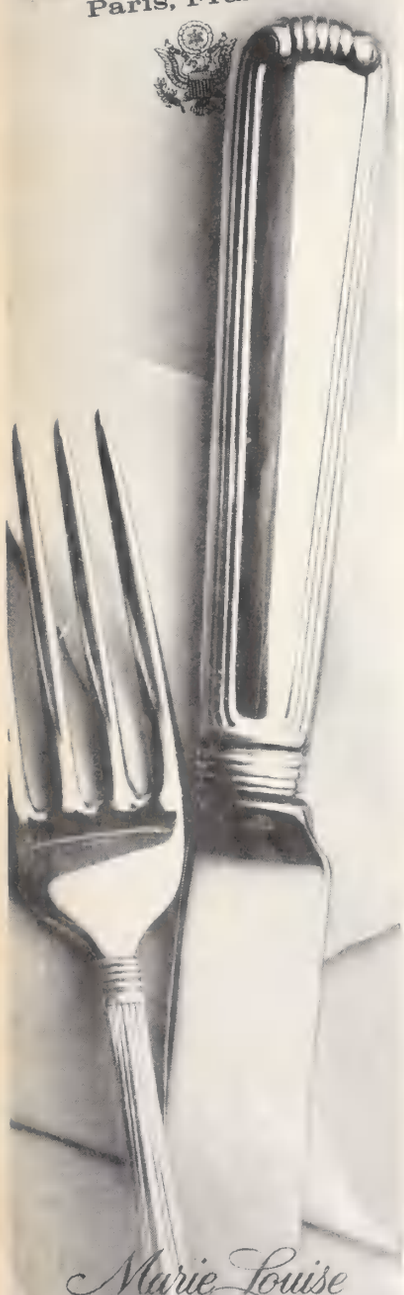


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MAY 1973

House Beautiful

Volume 115, Number 5

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COVER

With weathered barn siding and authentically styled, hand-made "American Rural" models, Home Furnishings Coordinator Gerda Clark's country setting for Abraham & Straus in Brooklyn is a triumph of warm wooded surprises. For product information, see page 40. Photograph by Feliciano Garcia.

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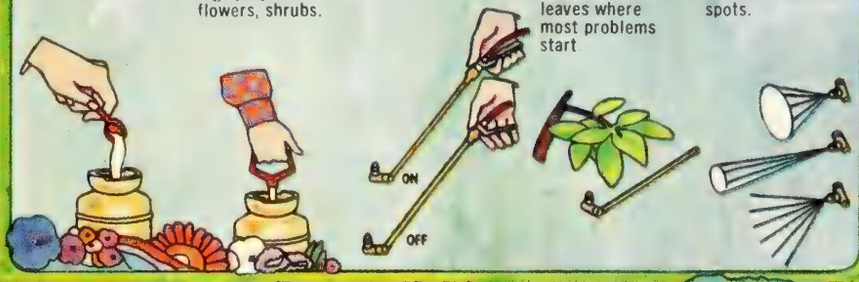
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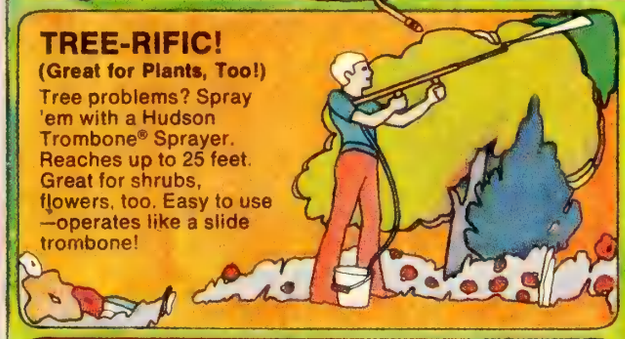
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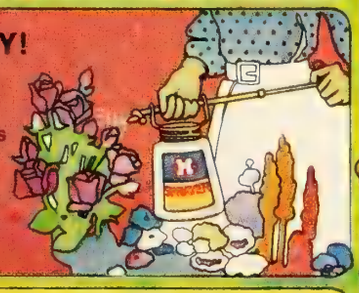
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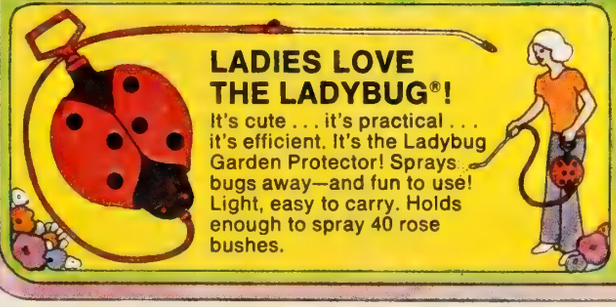
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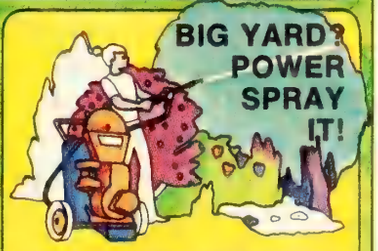
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Dayton's, *Minneapolis*

MISSOURI
Rust & Martin, *Cape Girardeau*
Stix, Bear & Fuller, *St. Louis*

NEW JERSEY
Huffman-Koos, *Rahway, East Brunswick, Eatontown, Freehold, Hackensack, Livingston, Nanuet, Parsippany, Pompton, Somerville, Springfield, Totowa, Trenton*

NEW MEXICO
American Furniture Co., *Albuquerque, American Square*

NEW YORK
Abraham & Straus, *Brooklyn, Babylon, Hempstead, Huntington, Smith Haven, L.I., Woodbridge, N.J.*
Adam Meldrum & Anderson, *Buffalo, Southgate Plaza, Thruway Plaza, University Plaza, Abbott Road Plaza, Sheridan Plaza, Airport Plaza*
Fleischman's, *Syracuse*
Fleishman's Fine Furniture, *Poughkeepsie*
Flint & Horner, *Garden City, Huntington, Manhasset*
J. H. Harvey, *White Plains, Peekskill; Stamford, Conn.*
Macy's, *New York City, Bay Shore, Colonie, Flatbush, Huntington, Jamaica, New Rochelle, Parkchester, Queens, Roosevelt Field, Smith Haven, White Plains; New Haven, Conn.*
McCurdy's, *Rochester, Long Ridge*
Wellman Brothers, *Jamestown*

NORTH CAROLINA
Colony Furniture Shops, *Charlotte*
Sosnik's Furniture Inc., *Winston-Salem*
Wayside Furniture House, *Raleigh*

NORTH DAKOTA
Larson's, *Grand Forks*
Voeller's Furniture City, *Minot*

OHIO
Closson's, *Cincinnati*
Glick's Furniture Co. *Columbus: Downtown, Great Western, Morse Rd. Showcase, Northern Lights, Town & Country, Chillicothe, Newark*
Higbee's, *Cleveland, Westgate, Parma, Severance, Midway Mall, Great Lakes Mall, Ford City*
H. S. Pogue Co., *Cincinnati, Kenwood Plaza, Tri County Shopping Center*
Rike's, *Dayton*
Thurin's, *Canton*

OREGON
Meier & Frank, *Portland, Lloyd Center, Salem, Eugene-Springfield*
Rubenstein's, *Eugene, Salem, Albany, Corvallis*

PENNSYLVANIA
Joseph Horne, *Pittsburgh, Whitehall, Natrona, East Hills, Northway, Greengate, South Hills, Monroeville*
Schoen's, *Allentown*
John Wanamaker, *Philadelphia, Harrisburg, Jenkintown, King of Prussia, Wynnewood; Wilmington, Del.; Moorestown, N.J., Westchester, N.Y.*
Wilson's, *Sharon*

TENNESSEE
Bradford Furniture, *Nashville*
Bradford Showroom, *Memphis*
Fowler Brothers, *Chattanooga, Fowler Brothers Plaza, Fowler Brainerd*
Miller's, *Knoxville, Gay/Way Store*

TEXAS
Anderson's Furniture Studio, *Dallas, Ft. Worth*
Joske's, *Houston*
Joske's, *San Antonio, North Star*
Sanger-Harris, *Dallas, Big Town, Oak Cliff, Preston Center, Plymouth Park*
Stower's, *San Antonio, North Star*
Suniland Furniture Co., *Houston*

UTAH
Z.C.M.I., *Salt Lake City, Cottonwood, Ogden*

VIRGINIA
Miller & Rhoads, *Richmond*
Willis Wayside, *Virginia Beach*

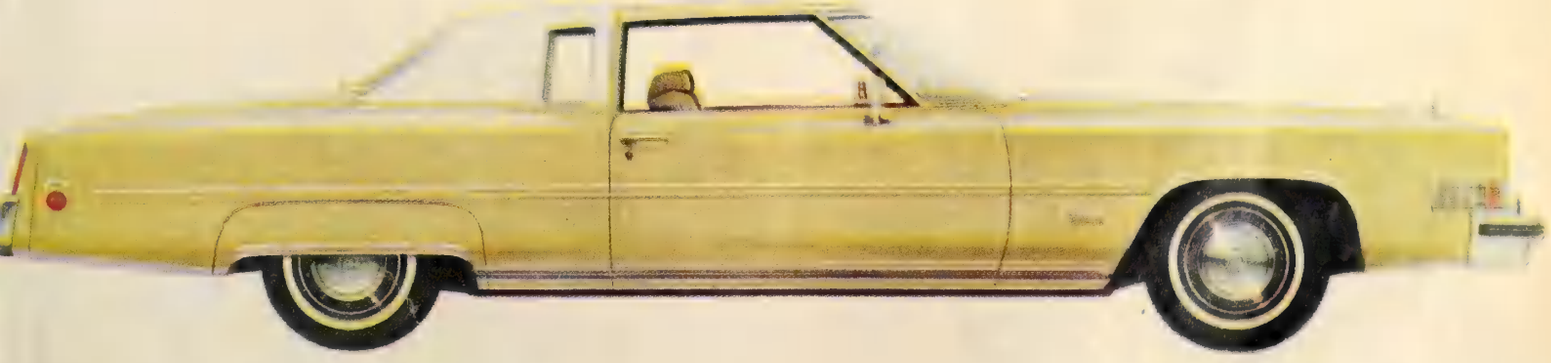
WASHINGTON
Doces, *Seattle, Edmonds, Burien*
The Bon Marche, *Seattle, Bellingham, Columbia Center, Everett, Longview, Southcenter, Spokane, Tacoma Mall, Walla-Walla, Yakima, Northgate*

WEST VIRGINIA
Stone & Thomas, *Wheeling*
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We give you a choice
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West Point Pepperell

art

VALUE OF SOME NEW WORKS IS FLAKING AWAY TO ZERO

A $9,000 painting by one of America's most prominent and respected contemporary artists was among the wedding gifts of a New Jersey couple. Three years later, they discovered that the painting was shriveling and flaking badly. In desperation they called a leading conservator. The deterioration was massive and required much work. To preserve the integrity of the original, he suggested they call the artist for help. The artist's only comment, when he heard the story, was "How beautiful! Your painting is living before your very eyes." To the conservator and the owners, it seemed more as if the painting was dying before their very eyes.

According to conservators, an alarming number of contemporary paintings are doing just that: blistering, cracking, peeling, fading, sagging, flowing and, quite literally, falling apart. This problem, abnormal aging, is caused by what conservators and insurers refer to by the delightfully expressive term, "inherent vice." A painting is said to have inherent vice when it contains a flaw in its structure that causes rapid deterioration. The flaw may be a result of faulty materials or poor craftsmanship. In other words, because of incompatible materials and untested techniques, a painting can actually self-destruct.

Many artists today are creating what Caroline Keck—who with her husband, Sheldon, forms one of the most respected and influential teams of conservator-restorers in the world—has called "an ephemeral art in the literal sense of the term." Mixed media and collages, in particular, are severely afflicted with inherent vice. Yet artists, dealers, collectors, curators and critics rarely—and reluctantly—discuss it. The only voices consistently raised are those of a small band of conservator-restorers. The hard fact is that conservators today spend only half their time on really old paintings. Increasingly, they concentrate their work on contemporary art.

This poor durability is partly due to the erosion of the craft tradition. Prior to the 18th century, painting was a craft learned by long apprenticeship: Titian started at nine years of age, Durer at 15, Da Vinci at 14. With the establishment of art academies, the emphasis shifted from craft to "creativity." Today, the emphasis is on novelty, spontaneity and being different. Although, or perhaps because, artists' materials come in greater variety than ever, the increasingly random, improvisational and untested methods used by many artists have resulted in poorly constructed paintings that all too often are in need of patching up in less than a year.

There is, of course, the philosophy of some contemporary artists who justify "fine art" that wears out in a brief time by maintaining that it is part of the estheticism. "Look on it as a mink coat," declared one artist, "Wear it for a while and enjoy it. Then throw it away." Understandably, to conservators, this concept of disposable art is anathema. They point out that the original statement of the artist is lost as (*Continued on page 14*)

insight

architecture

A SYSTEM FOR BETTER HOUSES

Systems building is the new approach to architecture. Indeed, it may be the only way to preserve good design in housing. So says Ezra Ehrenkrantz, the architect who brought systems building to this country from England and who is known as its foremost proponent here.

What is systems building? It's a new concept in design and construction that stresses the development of interchangeable components. In sharp contrast to prefabrication or other modular housing that produces complete factory-made units, its design possibilities are limitless. A conventional home builder is confined by the two-by-fours, bricks and precast panels he uses in construction—which may result in outstanding design, but rarely does in the hands of conventional builders. The design potential of factory-made units is often reduced to their placement on the site. But the systems approach imposes no such artificial restrictions. It does, in fact, make the best of two worlds—using individual design enhanced by factory-made components. Can we point up any current examples of this? Yes.

The first true systems building in this country was a group of 13 California schools built in the mid-1960s. Under School Construction Systems Development, or SCSD, 11 different architects were hired by individual school districts to design the 13 schools; the building elements of each school were determined by SCSD and are identical. The result: 13 schools that look entirely different, each individually designed for its site, and 13 schools that offer total flexibility through good design both inside and out.

Manufacturers were encouraged to create brand new products for SCSD, products which could be put together efficiently in a variety of ways; to add to the existing vocabulary. "Creativity is enhanced by the widening of the design vocabulary," Ehrenkrantz notes, "by the manufacture of new components designed to meet an existing need." Products developed for SCSD—lighting systems, air conditioning, etc.—obviously did meet a need; they have since been used in over 2,000 other schools built around the nation.

The systems approach also benefits housing. "There must be more emphasis on meeting basic human requirements," the architect says. "What do people really need in a house? How do they want to live? Good design should always express individual living patterns."

Conventional housing does not have the design flexibility to meet these needs within existing cost constraints; systems building does. Look at University Residence Building Systems (or URBS—Ehrenkrantz loves initials) (*Continued on page 14*)

Special savings on Gorham's authentic Paul Revere Bowls.

Here's your silver opportunity. From now until June 30, Gorham's famous Paul Revere Bowls are available at a twenty-five percent savings. They're crafted in lasting silverplate, and are ideal for fruit, buffet service, candy, nuts, et al. Make magnificent centerpieces. Now in eight sizes, from 4½" to 14" in diameter; from $6.71 to $45 during this special event. Most sizes are also available with a gold lining, or with removable colored liners of elegant crystal or durable Plexiglas.® Available at finest jewelry stores and silverware departments.



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The Bachelor's Chest, like much Queen Anne furniture, is enriched by rare walnut. Once called Persian, the trees which produced this wood were planted in England by the Roman conquerors. Today it can only be found near the Caucasus, where soil, wind and rain conditions remain perfect for producing its special character.

These are but three Baker reproductions with the enduring qualities which make the originals so valuable: proportion, detail, finish and authentic material.

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Henredon



insight

the inevitable physical changes occur. Worse still, they consider the artists themselves culturally irresponsible.

Whatever the merits of this cultural dispute, collectors do expect their paintings to last. It is highly doubtful that very many of them would plunk down hundreds or thousands of dollars for a painting if they knew that in a few years it would disintegrate. Chicago's Louis Pomerantz, a leading conservator-restorer, maintains the buying public is entitled to know if paintings are perishable and suggests, not entirely tongue in cheek, that they be labeled, "Temporary." In fact, he once stated flatly: "If today's artists continue to use faulty materials and unsound techniques, it is doubtful that any of their works will physically survive one hundred years." Recently, he revised that figure—sharply downward.

Although most experts agree the trend of the art market is up, a simple basic fact of collecting is that every esthetic and physical depreciation is accompanied by financial loss—the amount somewhat tempered by scarcity, the taste and knowledge of the buyer, his need to own a particular painting and the willingness of his insurers to negotiate depreciation. But insurance coverage specifically excludes damage from inherent vice along with that from moths, vermin and restoration. Although inherent vice doesn't present quite so critical a problem to museums and large collectors—their goals are broader and maintenance costs include conservation and restoration—they have met the challenge in their own way. For some years now, they have frequently called in their conservators for consultation before purchase. Since this may not be feasible for the modest private collector, the best way he can protect himself is to make sure he buys only from reputable dealers who will sometimes take back sick paintings, especially if the damage shows up within a short time. Legal remedies are available but they can be costly, time-consuming and even unsuccessful.

In the end, the modest collector will have to adjust his buying habits to the realities of the art market and his own needs. First, he must honestly decide what he expects from his paintings. If he sees them as an important form of investment, as well as decoration and source of pleasure, he will need to expend the necessary time, effort and money it takes to become as knowledgeable as possible. Investing in art is no easier than any other kind of investing and the stock market slogan "investigate then invest" applies equally well. The buyer who can't or won't take the time this involves would do well to concentrate on buying only for decoration and pleasure and to ignore the possibilities of financial appreciation. If he can make this mental adjustment, he frees himself to buy as he chooses limited only by his taste and his pocketbook. If his art budget does not allow for conservation contingencies, he may very well have to resign himself to enjoying his paintings for as long as they last and then, indeed, "throw them away" just as he would a worn out toaster or tea kettle. This approach, of course, doesn't resolve the cultural or ethical issues raised by conservators but it may be the most sensible way for the small private collector to cope with the problems of the art market today

And while he enjoys his paintings, who is to say he can't secretly hope for a bit of investment serendipity?

—CLAIRE OLITA CRAWFORD

architecture

Continued from page 10

built for the University of California. These high rise student dorms, using principles equally applicable to apartments, are designed to meet living patterns both today and tomorrow. Interior walls can be shifted virtually at will to create different living spaces; groups of students can rent space by the square foot and design it themselves within that area to meet their own needs. "You can design systems to vary the exterior appearance of housing," he says, "and with the same system vary the interiors after occupancy—a concept that could work just as well in homes as it does for URBS." *(Continued)*

A Touch-Down floor...Yours: in 2 hours or less!

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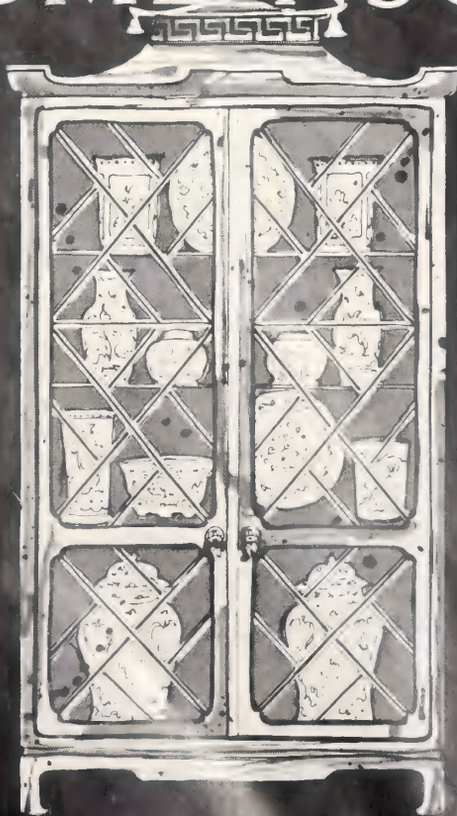
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TOMLINSON



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insight

While systems building is still in its infancy in this country, conventional housing construction remains in the horse and buggy era. The ticky-tacky boxes marching across the countryside, in the words of the folk song, are vivid evidence that conventional builders are much too busy cutting corners to keep costs down to give any thought to design. Systems building offers the only real hope.

"Chaos is detrimental to good design," Ehrenkrantz insists. "As an artist must rely on his palette—and you can see his confusion if every tube of cobalt blue is a different color—so an architect must rely on available components. As systems components are manufactured in greater number and variety, we will begin to see results in houses and cities that are well-designed."

—GRACE W. WEINSTEIN

letters

If I did not think your magazine excellent I would not be writing this letter. Please tell me that the new format is only temporary. The pictures are most interesting as usual. What they are about I'm not sure. The type is so difficult to read that the time required precludes reading it. Could we *please* have indentations and spaces? I'm not against change but do desire clarity. Hopefully many other people feel this way also! Thank you for listening.—L. McC., Denton, Texas

As a fabric designer and converter, it is very necessary to be in touch with the best in decorating and decorating trends. I thought you might be interested in knowing that I was especially impressed by the February issue of House Beautiful. There was such a varied and thoughtful collection of well-designed and handsome rooms that I had the impulse to start from the beginning all over again once I had read through the first time. What a satisfying feeling that is!—J.K., New York City

Loved seeing what you did inside the Savannah house that was featured on the cover of the September issue. Great taste! —Mrs. J.C., Indialantic, Fla.

I have been buying your magazine for the last few years, and House Beautiful was the only magazine for me. But lately I haven't even bought your magazine because you don't seem to put out the magazine I used to know. You used to feature houses with their blueprints,like the Pearsalls' house in the Feb., 1972, issue and the May, 1972, issue when you featured many houses with their blueprints. But now you hardly ever show houses with their blueprints. I am just writing to let you know that there are lots of your readers who miss the way your magazine used to be.—A.R.B., Jacksonville, Fla.

I am writing to compliment you on your magazine. I am very interested in a career in interior decorating, and I love to look through HB. It helps me learn and gives me good ideas. Thank you very much.—M.M., Kansas City, Mo.

This letter is the first of its type for me, but I feel obligated to let you know how exceptionally pleased I was with the September issue. The room shown on page 95 is, I think, a masterpiece of color coordination using a "complementary" color scheme. After that beautiful issue I dared not hope you would repeat the accomplishment in October, but you absolutely outdid yourselves! It was a superb issue, noteworthy for the variety in both style and décor of the homes shown. I particularly like "Insight," which consolidates various articles of interest; the fact that you show several real homes, with floor plans, and many rooms within those homes; traditional homes with traditional or eclectic furnishings. Please keep up the excellent work.—L.H., Detroit

I have found House Beautiful less and less interesting for the past year. The January issue hit a new low. The furniture looked as though it belonged in a *(Continued)*

General Electric does away with all the things you don't like about dinner.



GE Disposall Unit



GE Potscrubber



GE Compactor

Now, you hardly ever have to scrape dishes, wash plates, scrub pots or get rid of the after dinner mess.

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insight

dentist's waiting room. I realize you have to have a variety of tastes and interests but you've left the traditionalists almost completely out of things. I can honestly say there wasn't one single room or house in the January issue I envy or want to copy. —L.P., Madison, Wisc.

I have never written to a magazine before, but I felt I had to tell you how much I enjoyed "House Beautiful's Color Quiz" in the February issue. Besides the article's being informative about outstanding decorators, I felt I learned because you accepted more than one answer per question. Everyone has different taste, and your explanations were so informative. And that's what it's all about, isn't it—learn, learn, learn. Pictures aren't the only way. Let's have a few more quizzes like that in H.B.
—Mrs. I.R., New York City

address book

Dale and Nancy Wilson restore antique pump organs, electric organs, player pianos, music boxes and melodians. They say there's even hope for some of the old square, 19th-century pianos for which we thought no doctor existed. Dale makes parts he cannot buy, copying from worn or inoperative originals. His ability to tune comes from a musical background in violin, guitar and banjo. At the moment, he is working on a Jenny Lind organ worth $2,300 with five sets of reeds, 62 reeds to a set. A factory-authorized independent service man, he does repairs on electronic organs for Thomas Organ Co. and Baldwin Piano and Organ Co., covering part of New York State, New Jersey and Pennsylvania. His wife, Nancy, assists him in most phases of the work. For repair, write describing difficulty. If it's a matter of parts, chances are they can help. Arrangements may be made for revamping a very valuable instrument worth price of shipping. Write Dale Wilson, Tri-State Organ Service, Box 463, Riegelsville, Pa., or call (215) 749-2093.

Current craze for commemorative and collectors' plates has produced a demand for display pieces. Carole Stupell Ltd., 61 E. 57th St., N.Y.C. 10022, has several from which to choose. A frame that comes in three finishes—gold or silver-tone, antiqued blue—holds the plate in a background of beige, white or red velvet. These fit the standard Franklin, Washington and Lincoln Mint plates. Prices are from $20 to $35. Three styles in Lucite offer the collector a choice of simple oblong case at $27.50, slant-front case for $30 and table lamp with case as base for $45. A small label imprinted with name is available for some of the plates and others will be produced as new editions appear. Two frames in wood with glass made by the Franklin Mint hold its standard 7½-inch plate and may be ordered in period or sleek contemporary style. We rather liked reversing style of plate and period for a more dramatic effect. The shop also stocks "Wonderful World of Plates," an illustrated history and price guide to annual, Christmas and commemorative plates by Louise Schaub Witt. It sells for $9.95, is available in bookstores, too.

Some readers think there's a battery-run picture light. They're partly right; Hobby Hill Inc., the firm that manufactures Hang-O-Lite Picture Lights, did experiment with just such a project, but discovered that retail cost would be high and maintenance of batteries a nuisance. The motive, to eliminate the "ugly cord," has been solved with mylar film tape, Conduct-O-Tape. It may be applied to wall and when painted or wallpapered over, is invisible. The light operates on a 12-volt transformer. The tape has a variety of uses, but since it is made for low voltage *only*, must be accompanied by a transformer in each case. Decoratively, it could be used for sconces, display cabinets and picture lights. It has many other practical applications in the Conduct-O-Tape kit which consists of 10 feet of flat conductor, 4 corners, 4 splices, 2 adapter pieces, plus 2 wires to attach to leads from object wired. Conduct-O-Tape kits, $5, are carried in radio, stereo, hardware, electronic departments or Hobby Hill Inc., 417 N. State St., Chicago 60610. Hammacher Schlemmer, 147 E. 57th St., New York City 10022, has Hang-O-Lite priced at $24.95.

(Continued)

If Colgate is just a kid's cavity fighter, how come Angie Dickinson won't brush with anything else?



For some actresses, life is only real when a director calls, "Action." For Angie Dickinson, blessed with family and rich with friends, life is truly meaningful when she's with the people she cares most about.

Caring about people comes naturally to Angie. That's one reason she brushes with Colgate. Clinical test results show Colgate freshens breath as long as a leading mouthwash. And the taste is brisk and clean.

Only your dentist can give teeth a better fluoride treatment than Colgate with MFP. But a great cavity fighter can be a powerful breath freshener, too.

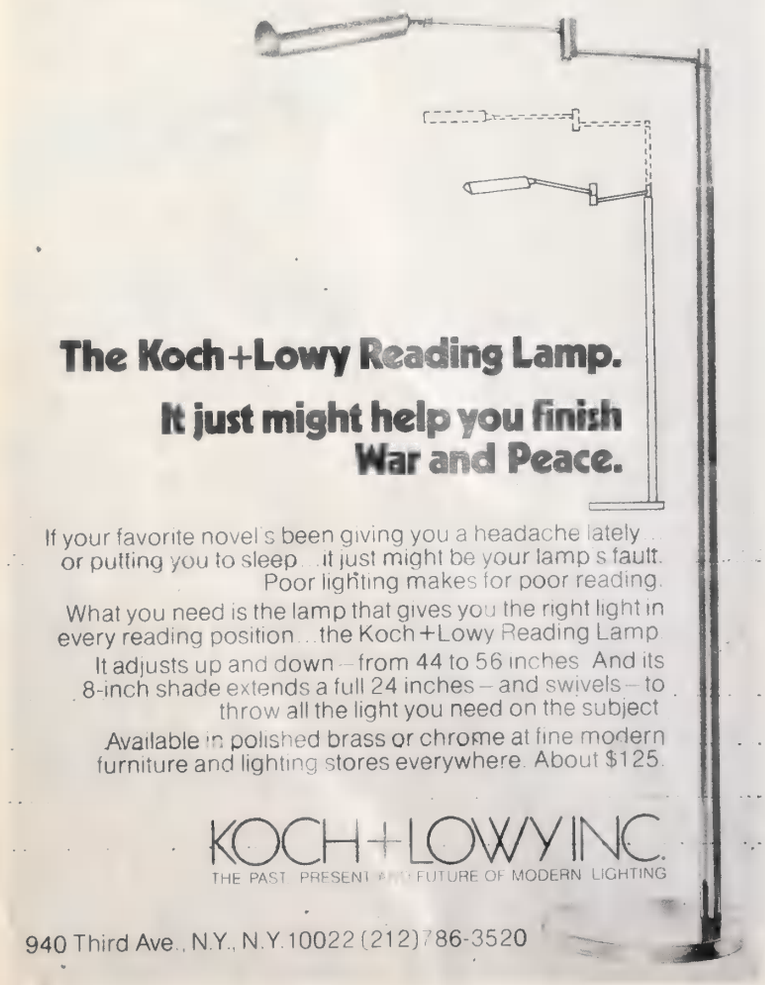
Ask Angie Dickinson. She wouldn't think of brushing with anything else.



Colgate with MFP...the breath-freshening cavity fighter.

1973, Colgate-Palmolive Company





insight

Almost anything in brass or iron for antique replica hardware is made by Ball and Ball: drawer pulls, escutcheons, box locks and keys, hinges, door knockers, fireplace equipment, chandeliers, lamp finials and curtain tie-backs in a wide range of styles from many periods. Among the esoterica are bell pull ends to mount on needlepoint, chest locks, fireplace jamb hooks and hinge pintles for shutters. They can copy or replace your house or furniture hardware. Soon to be available: a selected range of items from the Victorian era—furniture pulls and cast iron hinges which are frequently found in unrepairable condition. The catalog, for $1 is a hardware lover's joy. Write Ball and Ball, "Whitford", 463 W. Lincoln Hwy., Exton, Pa. 29341—JEAN BAKER

noteworthy

Now you don't have to live in a turn-of-the-Renaissance castle in order to enjoy a medieval tapestry. Thirty of the world's most famous tapestries from museums and private collections are now being reproduced through the combined efforts of American businessman Allan Waller and the French firm of Editions d'Art Rambouillet. The fabrics are woven in France and the designs screened on so that the end result copies the exact appearance of the tapestry in its present state. The pictorials



Travaux de la Laine (Wool Weaving)—One of a group of three tapestries in the Louvre Museum dealing with work in the fields. This one shows peasant figures shearing, spinning and weaving wool before a "mille fleurs" background. From the Loire workshops, early 16th century.

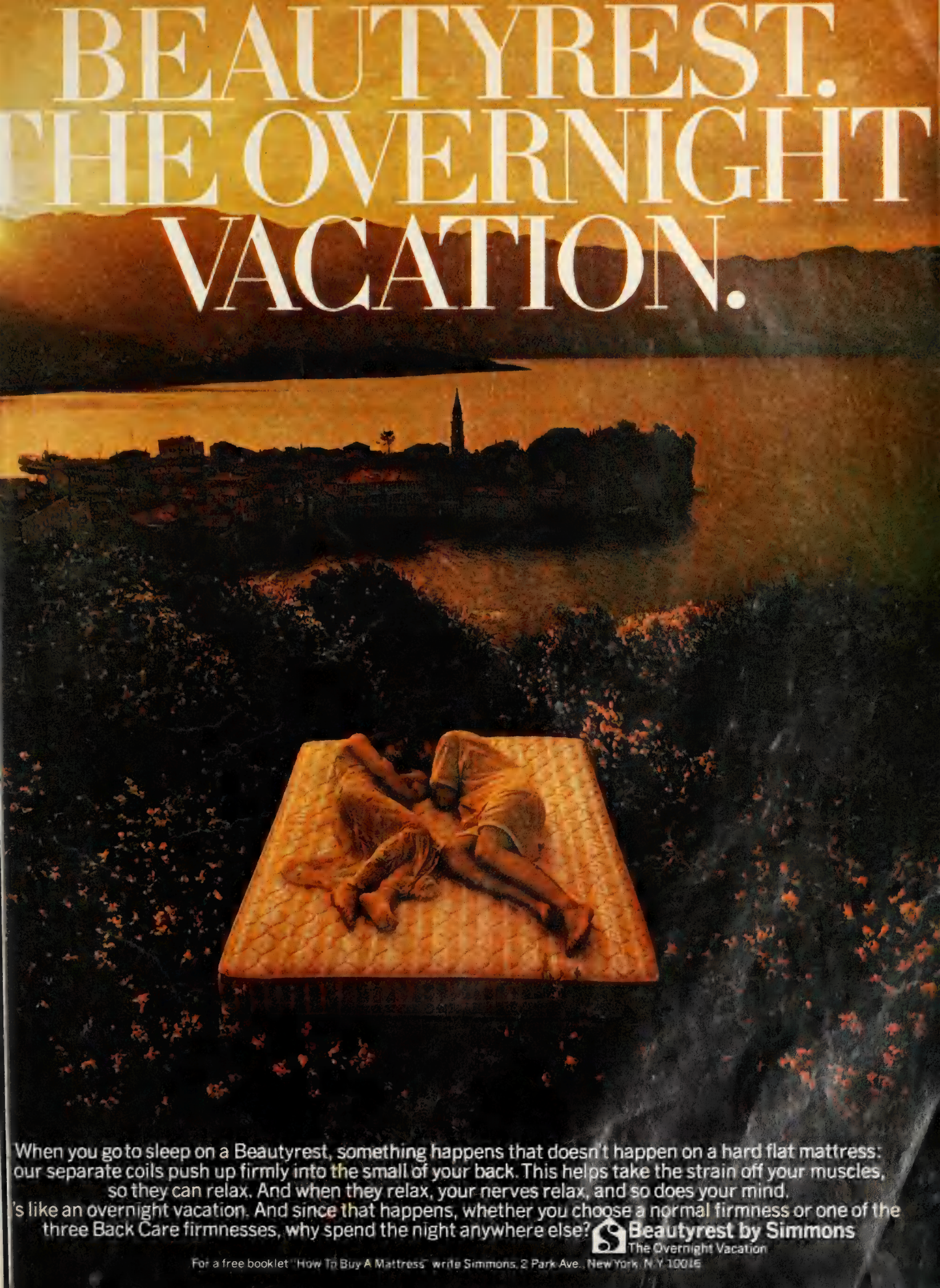
include pastoral scenes, the hunt and allegories. These reproductions, approved by the museums and collections from which they are taken, are available by special order. Prices range from approximately $360 to $2,200. For a full-color catalog illustrating the complete selection of reproductions and histories of the original tapestries, send $4 to Allan Waller Ltd., 620 Peachtree St., Atlanta 30308. Some are also sold in fine stores across the country; ask for a free list of these stores from Allan Waller.

Step lively on Armstrong's Bright Step cushioned rotovinyl sheet flooring. Armstrong has redesigned it and added another pattern—Geneva. Bright Step floors are now available in both 12-foot and 6-foot widths, which eliminate the need for seams in many installations. Add to this the new, deeper embossing, more gloss and a lower suggested retail price of $5.50 per square yard, uninstalled, and it's definitely a step up.

Geneva, newest member of the Bright Step line, looks like handcrafted, glazed ceramic tiles set diagonally. Combine it with contemporary, traditional or Mediterranean moods; it's available in multitone colors of green, gold, blue-beige, orange, lime-gold and brown. Other Bright Step patterns include Hearthwood, a wood surround with ceramic inset, and Carriage Park, a quaint cobblestone design.

(Continued on page 24)

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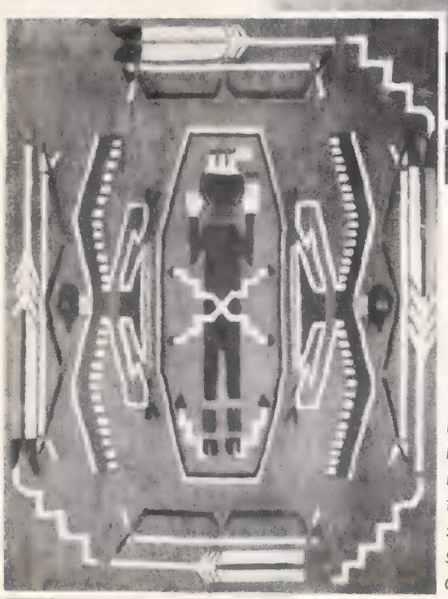
Springs Mills, Inc., 104 West 40th St., New York, N.Y. 10018

insight

What new frontiers are left after conquering the floor? The four walls. Edward Fields, master rug designer and manufacturer, has recently extended his talents to wallhangings. The two shown below incorporate patterns based on American



Interpretive Indian figures in ceremonial dress and headfeathers are depicted in the wallhanging at right entitled "Pow Wow." The curved design is colored in strong blues, yellow, orange and deep chocolate brown.



"Cochise," at left, is patterned on a Navaho sand painting. In earth colors, it is filled with Indian symbolism and tells the story of the "Slayer of Alien Gods."

Indian culture and folklore, but the collection features geometrics and other designs, as well. Like his rug designs, these new wallhangings can be ordered in any size or color scheme through decorators and architects, only.—SUSAN SCHRAUB

gardens

Marigolds and chives planted about your garden may fend off some of the bugs from some plants, but most of us still have to resort to the use of pesticides. Even if that spray is as harmless to the environment as a solution of garlic, you have to have the right spray equipment. Efficient pest control means applying the right spray directly on where the trouble is, in the right amount and with the right spray pattern. Choose a sprayer that allows spray materials to be mixed and dispensed according to instructions. Select one with a nozzle that adjusts from a very fine to a very coarse pattern and one that gives you full control over the amount of spray and pressure that are recommended for a particular job.

The most versatile lawn and garden sprayer is a compressed-air unit with tank capacity ranging from 1½ to 4 gallons. This kind of portable sprayer is ideal for general weed, insect and disease control in the lawn and garden and also to spray around the house foundation. Compressed (Continued)

The Best of Spring

24 great ideas, just in time for Mother's Day, Father's Day, brides, a spring and summer of hostessing and gift-giving...

1 With the accent on nostalgia, from Silver City. The ever-popular Flanders pattern includes the 12" cake plate, handled sugar and creamer, 10" vase, 25th Anniversary bud vase. All in non-tarnishing Sterling-on-Crystal, the pieces shown range from $7 to $25. **2** The outfit that put transitional 18/8 stainless on the map: Salt and pepper $12, 4 qt versatile wine cooler $30, bread fruit basket $14, candelabra $15. All from the wonderful world of Fraser's. **3** Sculptress Martie Strubel and Haeger capture the "Magical Moments" of discovery and joy that can happen only to the young. In permanent Glenwood. 14" Sticks are for Dragging $30. 13" Sitting is for Thinking $35. 8" Turtle is for Watching $17.50. **4** Just a part of Nantucket, a new concept in multi-purpose cookery. 3 qt kettle $14, 4 qt all-purpose cooker $12 (9 qt stockpot $25), 3 qt saucepan $12. 20 versatile pieces in all, from National Silver. **5** Heavyweight copper gourmet pieces made in the standout style and quality of Spring of Switzerland. 3½ qt casserole $40 ($53.50 covered) and 7" saute pan $30 ($40 covered) backgrounded with au gratin pans, 16" $36 and 9" $23.50. All with silver soldered brass handles and lined with stainless steel. **6** The Svend Jensen Mother's Day plate. Rarely has the spirit of the occasion been so warmly created. Made in Denmark, this limited-edition plate is hand-painted on a bas-relief porcelain surface. $18. **7** A grouping of Rosa di Roma Italian lead crystal from the selection of 8 pieces, all with hand cut, design-signature roses. Shown here, fruit and nut bowl, compote, decanter, candy box. $11 the piece. Toscany. **8** From Fare Marcolin and Larsons of Sweden, part of a hand-made figurine collection that dazzles in its design, color and brilliance. In crystal, violet and blue. The 9" Horse $70. 11" Ram $40. 5" Elephant $27. **9** Nikko's Antiqua stoneware has a good young look about it. The bold, matte glaze finish is safe in the dishwasher and oven, and the $32 20 pc set includes 4 each dinner plate, soup cereal, salad plate, cup & saucer. **10** Yes, it's "My Son the Figurine" a delightful idea for Graduation and Father's Day. This professional collection, from left to right: lawyer, doctor, tycoon, dentist, accountant, and more. All hand-painted in finely executed bisque porcelain. Approx 8½". $20 each. From Arnart. **11** From Queen's Lusterware, clear crystal glasses with detergent-proof silver tones that add a touch of elegance to imbibing. Carafe, cradle and 6 wine glasses $27. 8 Roly Poly $10. 6 Cordial $12. 8 Monogrammed Highball $10. 4 Pilsner $10. 8 Old Fashion $9. **12** Hand-painted Sculptured Zinnia purely in the manner of Poppytrail by Metlox of California, where the spirit of Americana persists. Colors under glaze, durable, safe in oven dishwasher, the 5 pc placesetting is just $16.50. **13** Norway's Konge Pewter flatware design goes back a thousand years. Combines solid pewter handle with 18/8 stainless steel. Dishwasher safe. $19.50 the placesetting. Complementing Akantus pewter holloware. Bud vase $12. Candleholders $14.50. From Henriksen. **14** Rita's Hannover Fair dinnerware strikes a note tuned to modern tabletop ($16.5 pc placesetting). Nicely accented by Rita's Galaxy 18/10 stainless ($19.50 5 pc placesetting). Also shown, part of the Moni hand-blown crystal candle holder grouping, starting at $13. Trans-Ocean-Bridge. **15** A classic Colonial reproduction, for finding bedrooms, warming windows, and pleasing the eye with its carefully hand-finished patina. Wouldn't you know, this elegant Hurricane Lamp was done in pewter, by International. $14. **16** "The Littlest" are the many faces of childhood, executed in pewter, with great tenderness, from the sculptured work of Walli Ortman. Three are shown: Skater, Fisherman, Flower Girl. $30 each. From Schmid Brothers. **17** Four designs in glassware that reach out for the contemporary and traditional, for tabletop and barware. Mondial wine $2, Tango lead crystal goblet $5, Meran champagne $1.75, Samba lead crystal old fashion $5. From Zwiesel. **18** When it comes to salt and pepper, Kirk has all the spice. And how greatly it's put out in these keenly polished pieces of pewter. From left to right, top to bottom, price per set: Traditional $16, Tankards $11, Mushrooms $11, Apple and Pear $11. **19** Nothing says spring and summer like Stotter and the Daffodil ensemble, and free and easy care. Vinyl wipe-clean placemat $1.50. Frosted lucite tray $7. Frosted lucite glasses $1.25 each. Gift boxed set of 4 placemats and 4 napkins $10. **20** Wow is the word for Spectro by Supreme Cutlery. The now colors tell it. At the end of the color it's heavyweight stainless and a look that calls out today. All the colors show plus brown. At $10 the 5 pc placesetting. **21** Orleans Silver has a way with stainless flatware. Here are five designs from the '73 collection of attractive, easy-care placemates. Prices are for the 50 pc set. Ficelle $45. Empyrean $35. Excalibur $45. Caprice $45. Torsade $65. **22** Royal Krona of Swede everywhere, beautifully, in crystal. Here the Centrum salt grinder $7.50, Valhalla vase from $8.5 the incomparable Connoisseur wine server $10.50, Centrum pepper mill $10.50. **23** Great to give, enjoy them yourself. Wonderful hostess serving pieces in luxurious silverplate by F. B. Rogers. 1½ casserole with pyrex liner $21 (2 qt $26.50). 2 qt pitcher $18. 8½" lead crystal bowl with serve $15. **24** Handblown carafes worthy of the finest vintage wines in the distinct design spirit Holmegaard, glass caterer to the Royal Danish Court. Primula (also smoke), Viol, Form. $10 each. Handsomely boxed for gift-giving, from Svend Jensen of Denmark.

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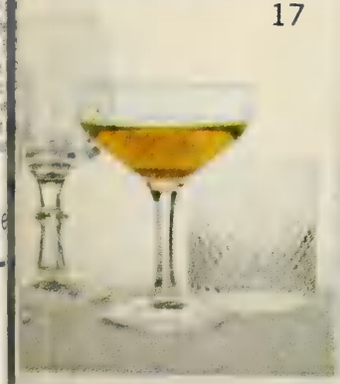


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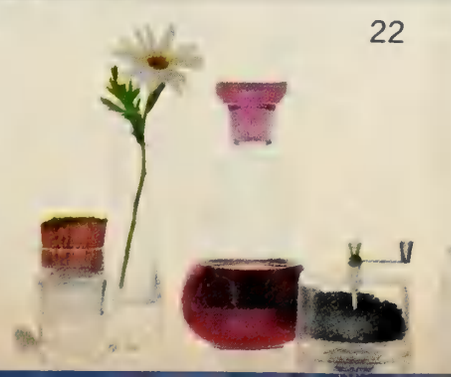




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23





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insight

air sprayers have spray extensions that allow you to spray the undersides of leaves where many insects are found and most plant diseases start. A positive spray valve lets you put on only the amount needed and avoids wasteful drenching overspray. Invest in a unit that has a stainless steel tank. It costs more but is easy to clean, doesn't rust and resists corrosives.

If yours is a small patio garden, a compact hand sprayer will do the job efficiently. Select one with a nozzle that adjusts both for direction and type of spray pattern. Be sure the unit has a positive pump action so that it can effectively atomize the spray material for thorough coverage of your plants.

On a larger property where trees and tall shrubs require spraying, a slide-action sprayer is suggested. This kind of unit produces a high-pressure spray that reaches the foliage and branches up to 20 feet or more.

Excellent tips for keeping your garden in good health with emphasis on prevention, as well as safe cures, are included in a new booklet, "Guardin' Your Garden," available for 10 cents from the H.D. Hudson Manufacturing Co., Box 11166, Chicago 60611.—ELVIN McDONALD

books

Louise Nevelson by Arnold B. Glimcher (Praeger, $29.50). Louise Nevelson's sculptures have received an enormous amount of critical and popular acclaim. Her wall-like structures, made up of a series of niches and objects, are perhaps some of the best-known, contributing to her reputation as one of the great sculptresses of our time. Nevelson, the person and the artist, is the subject of Glimcher's book, a biographical look at her that reveals her inspiration as an artist and the events and influences in her life. It is the story of one person's style, vision and self-affirmation. Through a smoothly written text interspersed with photographs of Nevelson and her work, we see a life that is intriguing both in itself and in its creations.

American Art of the 20th Century by Sam Hunter (Abrams, $17.50) is a long-awaited survey of American art and sculpture since 1900 written by a critic and educator of many years' involvement in the field, tracing "the momentum with which American art departed from 19th-century Realism, incorporated European Impressionism, assimilated Cubist experiments, paused to study social realism during the Depression, then plunged into Abstract Impressionism." The volume abounds in full-color and black-and-white illustrations, excellent for the student, as well as all those interested in the art around us.

The Illustrated Guide to American Glass by Emma Papert (Hawthorn, $12.95). The opening sentence of this informative book asks "Who collects American glass?". Miss Papert is quick to point out that everyone does, as today's glass is tomorrow's heirloom antique. Beginning with the origins of glass, the book explores the history of American glassmaking into the 20th century. Historical factors that influenced the industry are taken into consideration, along with techniques and esthetic appreciation. The many illustrations in black and white include some unique pieces, such as a Tiffany peacock vase. The final chapter deals with the search for, care and display of glass. Much information in this volume will be of value to the collector of average income, as well as those with bounteous funds.

Decorating for Fun by Carleton Varney (Bobbs-Merrill, $25) is a good collection of the author's thoughts on all aspects of decorating. Unfortunately, they are scattered at random, giving little support to the reader who has a specific decorating problem or needs help in organizing the decorating of her home from scratch. Nevertheless, the many illustrations in both color and black and white and the quantity of information make this volume a pleasure for those who have both time and patience.

Natural Dyes: Plants and Processes by Jack Kramer (Scribner's, $9.95 is for the true stickler for the organic—in not only foods but dyes. Hand-weavers and stitchers dedicated to the real thing are now dyeing their own yarns with herbs, roots and berries as our ancestors used to do, this time with a little help from this book. It tells what to look for, where to find it, how to cook up a dye bath in the color of your choice. (*Continued on page 30*)



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insight

The Death of the Automobile by John Jerome (Norton, $6.95) traces the 60-year-old love affair between the American people and the Detroit car. It concludes that all American manufacturers are offering the same basic product: an ugly, dangerous monster that doesn't work very well. The author tota's the costs of the automobile from highway taxes and repair bills to pollution and social problems and concludes that it isn't worth the price. Unless Detroit can adapt, the same public demand that created the automobile will lead to its demise, he claims.

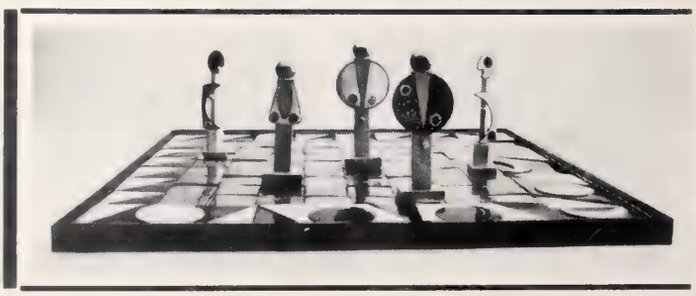
RECENT BOOKS BRIEFLY

The Complete Antiques Price List by Ralph and Terry Kovel (Crown, soft cover, $5.95) is a compilation of current prices of antiques and col ectibles in the U.S. Invaluable for professionals, dealers, collectors. Illustrated in color and black and white.
Rugmaking from Start to Finish by Joan Scobey (Lancer, soft cover, $1.95) describes characteristics and methods of four new techniques: latch, punch, rya and needlepoint; tells similarities and differences, gives designs and design ideas. Illustrated.
The Art of Making Tole Flowers and Ornaments by Helen Hornberger (Hearthside, $10) gives professional techniques and patterns developed by the author in 20 years of fine metal crafting. Hundreds of illustrations in color and black and white.
Before the 3 Rs by Mariann P. Winick (McKay, $5.95) doesn't advocate "teaching" preschool children, but concentrates on the child's mixture of curiosity, energy, testing, reaching out and how parents can participate in his discovery of the world. Many line drawings; wonderful photos of children at work/play.
—HELEN BRIGGS

crafts

Craft exhibits bloom with spring, proof that the creative spark continues. Keep a watch out for soon-to-come events.

Planned for a May opening in Niagara Falls, N. Y., is a ceramics museum, exhibiting 9,000 years of the history and styles of ceramic art. The Carborundum Museum of Ceramics, to be headed by Richard DeNatale, will emphasize the evolution of the medium with exhibits, slides, motion pictures and special events. As a part of the museum's goings-on, The Clay Masters, 16 potters from Staffordshire, England, will produce and demonstrate the craft of making bone china. The museum is near the falls in the Carborundum Center Building, designed by Architect Gordon Bunshaft.



A celebration of chess-set craftsmanship can be found at Rima Greenberg's gallery. She collects and sells sets designed by American artists, sculptors and craftsman—some one of a kind, some in editions. The traditional, antique and off-beat are represented in practically every material. The enamel set above was made by Zina Sadofsky in a limited edition. Rima Greenberg's gallery is open by appointment at 320 W. 86th St., New York City. Call (212) 873-5990.

Another May event is the 18th Biennial Exhibition of Amateur Needlework, on view at The Lighthouse, New York Association for the Blind, 111 E. 59th St., New York City, May 1 through 9. The purpose of Amateur Needlework of Today, founded in 1934, is to promote and advance the quality of needlework in the U.S. For this judged show, the exhibitors come from all over the country and the proceeds from the $2 visitor's admission fee go to the Friendship Fund of The Lighthouse. The needleworks shown in this exhibition are not for sale.

(*Continued*)



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insight



The mountain members of Heirloom Crafts sustain themselves with their handwork—"people helping people," as they say. Among their crafts: pillows with appliquéd Audubon designs, quilted trapunto-style. They are 15 by 18 inches with celery or seafoam green backing, $20 each or $35 a pair, plus $1 postage. Heirloom Crafts, Box 92, Lookout Mountain, Tenn. 37350.

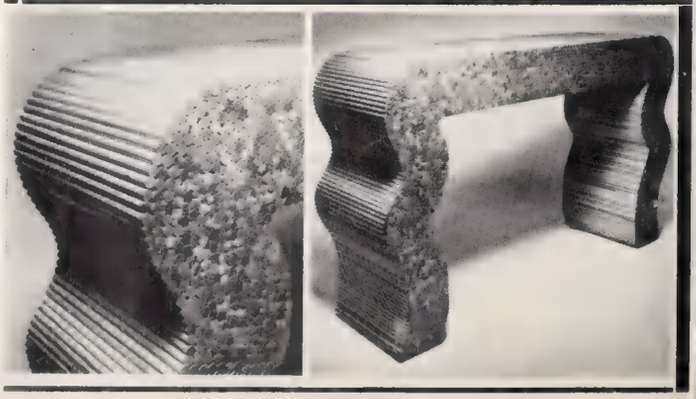
Prepare for an outing to the eighth annual Northeast Craft Fair, sponsored by the Northeast Region of the American Crafts Council. This year it will be held, June 29 to July 1 at the Dutchess County Fairgrounds in Rhinebeck, N. Y., north of New York City. This is the largest exposition of crafts in the country, with over 500 participants. As usual, there will be demonstrations, as well as sale of hand crafted objects in clay, metal, wood, fiber, glass, plastic, wax and leather. Admission: $1. Children under 12, free.—ANNE OGDEN

decorating

Here's yet another way to fashion that most basic and elegant of materials—wood—into conversation-making furniture. This is a new collection of furniture and accessories (*Continued*)



Two of the pieces in Robert Salleroli's new collection of raw wood furniture: At left, an eight-foot-high étagère with six shelves. Below, a console table with a close-up view showing the construction. Dowels are glued around curved frame of compressed wood. Smaller pieces of wood are inserted to form patterned side surfaces.



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insight

design

by decorator and sculptor Robert Salleroli. Salleroli's unique approach was inspired by his previous efforts in wood wall sculptures, all of which have been enthusiastically received. Furniture in the collection is constructed of thousands of dowels, each about ⅜-inch thick, glued around a frame of compressed wood scraps. The dowels and surface pieces of wood are made of raw birch, Malaysian blond, pine and redwood and are finished with a flat lacquer for protection. The juxtaposition of the woods form intriguing patterns along the flat surfaces. And the hand of the designer is quicker than the eye; while only the outer dowels run the width of the frame, the inner pieces of wood are arranged to give the same illusion.

The collection includes console table, étagère, mirrors and lamps, a panelled screen and a highly stylized chair, ranging in price from $375 to $3,750, all available through interior decorators or architects only, from Interior Enterprises.
—KATHY MAHONEY

When a stubborn spirit triumphs over a devastating handicap, the person who evolves is often more acutely aware, quicker, more intense and in his chosen field, more talented than ordinary mortals. Suzanne Mazabras is such a person. This is how the story unfolded for me. An invitation to a new design opening arrived the other day. "Suzanne Mazabras Designs Inc. announces her new address, 1 E. 57th Street, N. Y. N. Y. . . . Her collection includes: designs for wallpaper, draperies, dress designs; plastics; packaging . . . with her private and exclusive needlepoints and paintings for sale. . . . By appointment only."



The French-born, deaf designer, Suzanne Mazabras, is absorbed in an idea. "New York City is the real place for creativity, but it is also a jungle." Even so, Ms. Mazabras is inspiring proof that deaf people can find joy, freedom and dignity in their lives.

But, the covering letter is what piqued my curiosity: *"I am French-born and have been working in this country as a designer for 16 years. I am completely deaf and can communicate with people only through lip reading."* I made an appointment through a friend that handles her finances and also acts as her office assistant. I had mixed feelings and some nervousness as I went to that appointment. Awe. Doubt. Scepticism. Questions. Can a person whose handicap causes acute loneliness and self-pity actually produce designs of merit? Isn't our fashionable use of the word "alienation" grossly inaccurate except when applied to a handicap like deafness? How will we communicate? Would pity distort objectivity?

Her door was slightly ajar. Suzanne introduced herself. She spoke in the hard-to-understand choppiness of deaf people, but without hesitation or awkwardness, so that gradually I got used to it and found the tinge of a French accent more disarming than confusing. (She wears a hearing aid for street sounds and to be able to lower her own voice, but also as a sign to announce that she really is deaf because it is hard to believe. "Hearing people have a hard time believing I am deaf. They mostly think I am French! Without my hearing aid, I hear nothing; with it, a combination of Russian and Chinoiserie.")

Suzanne is an attractive woman in her late thirties. She showed me her work—all of it beautiful and (Continued)

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insight

vibrant in coloring and design. Although she works in geometrics and stripes, the flowers and animals are what enchanted me with their exuberance. Suzanne disclaims inspiration from artists, but much of her work has the quality of Rousseau.

Her experience and many achievements are awesome: silk screen, fashion coordination, bedspreads, wallpaper, sheeting, packaging for toiletries, murals, needlepoint. She has been a consultant on layout and colors and is proficient in oil painting. She has sold to Avon, Klopman, Hexter, Cohama, Riegel, Schumacher, Borden and J. P. Stevens. She has freelanced and worked on salary; studied and researched in France, Italy and Spain.

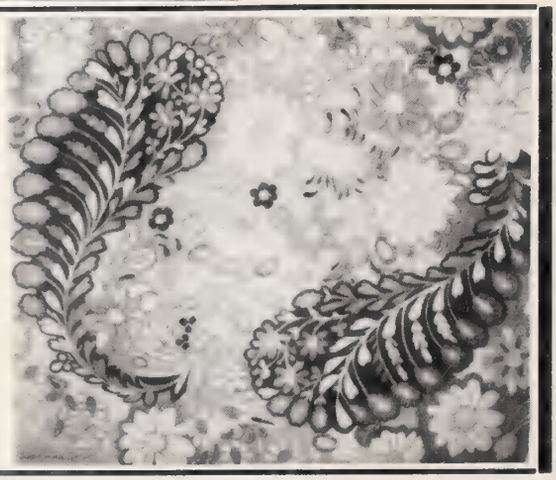
Suzanne, herself, exudes an ebullience and vitality that one does not find in most people. She laughs a lot—indeed, she giggles charmingly. "Most of what I sell are *ideas*. I work and create because my head is full of fantastic ideas that I find sheer delight to put on paper."

When I tell her that I find her amazingly spirited (and this spirit is reflected in all her work), she says that she owes it so much to her analyst, Mrs. Ellen Nielsen, with whom she has worked for seven years. "I'm the first deaf person," she says,



The stylized floral (left) *is a design for wallpaper or fabric. Against a sky-blue background, green leaves surround pale orange tulips and large white daisies with yellow centers.*

For either wallpaper or fabric—or simply a picture—so striking is this design (below). *A Persian quality in its blue-and-green paisley has an art nouveau twist.*



"who has ever worked for so long and so successfully in the Freudian method. One can imagine a deaf person being analysed, really trying to understand the whole concept of it. Had you met me seven years ago you probably would have felt sorry for me." Suzanne says she has changed and can stand alone now and though she gives so much credit to Mrs. Nielsen, it is obvious that her native spunkiness makes her the happy and successful person she is.

I asked about her childhood and design studies because her talent is disciplined—and so is she. With less difficulty in communication as we go along and become used to each other, she tells the story of her growth as a person—and a designer. "I became deaf at the age of four, but the onset was so gradual that we didn't know it. My grandparents took good care of me by speaking and singing to me so that French came to me quite naturally. Because they spoke to me and taught me how to count and how to speak before I became deaf, I retained my voice unlike so many deaf children who become mute.

"In school, I was always bored stiff because I wasn't able to follow the lessons. We didn't know why. The *(Continued)*

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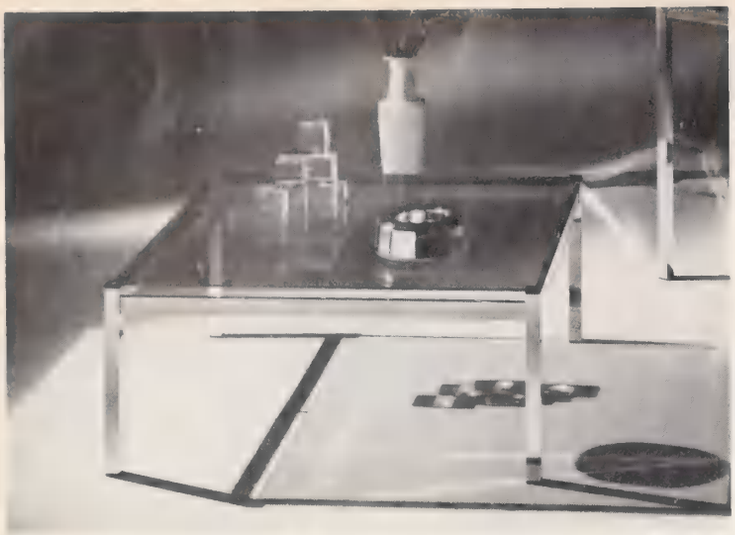
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insight

teacher thought I was a spoiled child who refused to pay attention. She would punish me, as they did then, by making me stand in the corner. I had a keen interest in many things, but it was harder to learn the skills that depend on hearing.

"Although I learned to speak French, I had no idea of sounds. When I was six, the teacher realized that I was deaf and sent for my parents. They found it hard to accept. They insisted I was only a difficult, active, daydreaming child. But because my teacher insisted, they consulted a doctor and were finally made aware of it. The doctor, however, couldn't find a cause.

"My grandparents discovered I loved to draw; when I was nine, they sent me to an art school where I developed a feeling for art and sense of color, form and composition. When I was 16, my mother brought me to Colorado Springs where I went to high school. The children were helpful and did everything they could to teach me English. For the first time, I went to a private teacher for the deaf who taught me English, and I realized that I always 'listened' by reading lips. She taught me the alphabet by using a mirror and candle and showing me the movements of the tongue. (As students of language know, the French speak with the nose and throat while Americans speak with the tongue.) I had to read aloud to exercise my vocal chords and as I gradually learned the alphabet, I started to read by myself.

"I enrolled in an arts course at the Fine Arts Center in Colorado Springs after winning two scholarships and three gold keys. When I came to New York, I studied graphics and graduated from the Parsons School of Design. When I went to look for a position, I said to myself—as do most graduates—this is so different from school. I realized I couldn't work in advertising so I went from studio to studio and studied textiles by myself."

It was during this lonely period that she started analysis. "The will to survive and be free was so strong in me. If it were not for Mrs. Nielsen, I don't think I could have survived. Now I love people and animals and I'm a real gourmet cook. I even play tennis. There is so much to do and I know I can do it.

"The reason I opened a studio was not because I wanted to be a business woman. I do not like it, nor do I want to show off. I only want the respect my work deserves, and to work in freedom."
—SUE NIRENBERG

etc...etc...etc...

Of time, trend, zoning and museums: a to-now unpublicized Frank Lloyd Wright house, designed in the master's "prairie period," 1912-1915, for Francis W. Little in Wayzata, Minn., has been purchased by New York's Metropolitan Museum of Art as a measure of preserving some of this country's most influential architectural greatness. Relinquished by the inheritors because of local zoning regulations, the vast, work-of-art house was scheduled for demolition this spring. Saved by the Met's unquestionably "authentic" purchase, the house is in pristine condition and is being disassembled, many of its parts up for grabs among other farsighted museums. But on May 2 through Labor Day, the Metropolitan puts on an exhibition of its Wright-designed furniture, leaded glass and architectural details, the house plans and, perhaps most significantly, the written give-and-take between the architect and the clients, which reveals what Wright considered essential to the creation of personal living space and shelter. It's recommended perusal, of course, for all students of Wrightian philosophy and for anyone concerned with turning four walls and a roof into a home. In 1976, to celebrate America's Bicentennial, the Metropolitan will reinstall the high-windowed music room belonging to the Francis W. Little house, all 35 by 55 square feet of it, in the museum's expanded American Wing, now being built.

■ ■ ■ ***Gulliver's Lunch Box—the name of the latest vending machine of the Canteen Corp., now purveys the fresh makings of sandwiches, lets you drop in your coin and whip up your own Dagwood right on the spot . . . Gourm-Egg is Ralston Purina Co.'s new contribution to all hard boiled egg fanciers—a 12.7-inch-long egg, hard boiled, put together from several eggs, designed for restaurants who get 75 slices out of it instead of the ordinary egg's four.***—MARION GOUGH ■



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Cover

All available at ABRAHAM & STRAUS, 420 Fulton St., Brooklyn, N.Y. 11201. Sofa, wing chair, bentwood rocker, butcher block cocktail table and end table, 19th-century reproductions; lamps, area rug, made in India, and assorted baskets, Gaylord Gallery. Handmade barns designed by Gerda Clark and executed by Clad Wood: Pennsylvania multiaged barn, outhouse, thatched roof old farmhouse, North American expanded farmhouse (salt box), round Maine barn, farmhand's double house, Appalachian overhung loft barn and New England barn.

Pages 90-95—Daniels

Patio: Cube tables, SEARS ROEBUCK & CO. Chairs, TELESCOPE FOLDING FURNITURE CO. INC. *Indoor terrace/sunroom:* Parsons table, FOUNDERS FURNITURE INC. Vase, BONNIERS INC., 605 Madison Ave., N.Y.C. 10022. Sculpture by Stanley Daniels. *Living room:* Sofa, chair and ottoman, THAYER-COGGIN INC.; T-C velour fabric. Leather-and-chrome chair, KNOLL INTERNATIONAL INC.* Coffee table, Stanley Daniels; fabricated by MURPHY & ORR. Lamp table and lamp designed by Henri Jova, JOVA DANIELS BUSBY. Rug, CUSTOM MILLS. Tapestry designed by Stanley Daniels and John Busby; woven by MAHARAM FABRIC CORP. Steel brush sculpture by Don Conard; pedestal by CARITHERS, WALLACE, COURTNEY. Painting by Ben Smith. Graphics on wall designed and applied by Stanley Daniels. *Dining room:* Table, FOUNDERS FURNITURE INC. Chairs, THONET INC. Draperies, MAHARAM FABRIC CORP. Painting, Richard Jacobus. Moroccan rug. *Bedroom:* Draperies, MAHARAM FABRIC CORP. Lamp, GEORGE KOVACS INC., 831 Madison Ave., N.Y.C. 10021. Wall sculpture by Dan Carithers, available at RICH'S, Atlanta. Side table, custom made. Carpet, STRATTON INDUSTRIES. *Bath:* Shade, JOANNA WESTERN. Toilet, CRANE CO. Lights, TOVI. *Kitchen:* All appliances except refrigerator, WESTINGHOUSE ELECTRIC CORP. Refrigerator/freezer, COLDSPOT. Sink, ELKAY MANUFACTURING CO.

Pages 96-101—Lewin

Equipment: Air-conditioning, LENNOX INDUSTRIES INC. Floor tile, AMERICAN OLEAN TILE CO. Formica, FORMICA CORP. Cabinetwork designed by Michael Wolfe, work by TOM MOLHOLM, 115 Christopher St., N.Y.C. 10014. Hardware, E. T. HEBERT INC.* Lighting, LIGHTOLIER INC. Windows throughout, KILROY METAL PRODUCTS INC. *Living room:* Electronic wall designed by Michael Wolfe and fabricated by Gerhard Kersten. Special metalwork, Gerhard Kersten. Sound equipment, SONY CORP., DYNACO and ACOUSTIC RESEARCH INC. Shade cloth, STAUFFER PLASTICS DIVISION; vertical blinds, THRU-VU VERTICAL BLIND CORP. Foam furniture, ALAN BUCHSBAUM. Coffee table, ATELIER INTERNATIONAL.* *Dining room:* Chairs and table, BEYLERIAN LTD. Accessories, BONNIERS INC. and GEORG JENSEN INC., 601 Madison Ave., N.Y.C. 10022. *Master bedroom:* Carpet, ARMSTRONG CORP. Bedspread, UNIKA-VAEV USA CORP. Window shade, JOANNA WESTERN. *Children's Room:* Rugs of Allied Chemical Nylon, REGAL RUGS INC. Table and chairs, COLTLINE JUVENILE FURNITURE. Storage boxes, SCHAEFER SYSTEM INTERNATIONAL INC. Plastic storage units, BEYLERIAN LTD. Child's bed, CHILDREN'S WORKBENCH, 460 Park Ave. South, N.Y.C. 10016. Bedspread, HERMAN MILLER INC. Child's slide, CREATIVE PLAYTHINGS,* Edinburgh Road, Cranbury, N.J. 08512. Window shade, STAUFFER PLASTICS DIVISION. Hat rack, HANK LOEWENSTEIN INC. Toys, FISCHER-PRICE TOYS INC. *Study:* Wall system, CADO FURNITURE INC., 1130 Third Ave., N.Y.C. 10021. Sleep sofa, SIMMONS CO. Wall-All, FORMAT SALES INC. Cane chair designed by Ward Bennett, BRICHEL ASSOCIATES. Rug, KARASTAN RUG MILLS. Typewriter, OLIVETTI CORP. OF AMERICA. Vasarely multiple wallhanging, ARRAS GALLERY LTD. 29 W. 57th St., N.Y.C. 10019. *Kitchen:* Cabinets and appliances, SEARS ROEBUCK & CO. Aluminum kitchen casings, ALCOA. Window shade, JOANNA WESTERN. Kitchen table base, ABSTRACTA SYSTEM.

All needlepoint pillows, MAY FEMAN.* All plants, GREEN WEST LTD., 260 W. 86th St., N.Y.C. 10024.

Pages 102-107—Lang

Exterior: Cotton canvas awnings, JOHN BOYLE & CO. INC.; canvas awning installation by COTTON INCORPORATED. Perma-Shield patio doors with tempered insulating glass; Perma-Shield vinyl-clad casement windows with welded insulating glass; primed wood casement window with welded insulating glass, all available at local lumber dealers, ANDERSEN CORP. *Foyer:* Malachite table, lucite mirror with overlay and "Pyramid" lamp, WILLIAM L DESIGNS INC.* Side chairs, AMERICAN OF MARTINSVILLE. Curtains, (*Continued*)



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Living room: Couch covered with suede leather, CROSSROADS MFG. INC. Couch and wing chair, STATE OF NEWBURGH INC., paisley fabric and striped fabric, CYRUS CLARK FABRICS.

Dining room: Paisley fabric wall covering, CYRUS CLARK FABRICS; ZEPEL finish, E. I. DUPONT DE NEMOURS. Chairs, AMERICAN OF MARTINSVILLE. Malachite table and plastic birthday cake picture, WILLIAM L DESIGNS, INC.* Carpet, BERVEN RUG CO. Chandelier, CHAPMAN LAMPS FURNITURE & ACCESSORIES. Soup tureen, MAYHEW COPLEY LTD, 509 Park Ave., N.Y.C. 10022.

Sun porch: Chairs and couch, STATE OF NEWBURGH INC.; plaid fabric on couch, HAYWOOD-SCHUSTER WOOLEN MILLS LTD. "Marlo Patent" vinyl wallcovering, J. M. LYNNE CO. INC. All colored pillows, NETTLE CREEK INDUSTRIES. Apple green carpet, BERVEN RUG CO.

Breakfast room: "Solitaire" dining set, CHROMCRAFT CORP. "Poor Pitiful Plaid" wallcovering, WALL-TEX. "Danish Gold" table setting and napkins, GEORG JENSEN. "Bistro" plastic and stainless steel flatware and plastic plant pot covers, BONNIERS INC. Plants and hanging baskets, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022.

Kitchen: Custom cabinets by FRANK LEPORE. Countertops of suede-finish laminated plastic and Formica cabinets, FORMICA CORP. Labtop Pyroceram counter near cooktop and food warmers mounted under upper-cabinets, CORNING GLASS WORKS. "Cuisine Centre" stainless steel sink and faucet, ELKAY MFG. CO. Built-in oven, surface cooktop unit, hood and dishwasher, GENERAL ELECTRIC CO. "Skinny Minny" washer/dryer laundry center, FRIGIDAIRE. Towels, SPRING MILLS INC. Dacor bricks surrounding built-in oven, DACOR MFG. CO. INC. Octagonal quarry tiles on floor, AMERICAN OLEAN TILE CO. Electric built-in can opener, THERMADOR DIVISION, NORRIS INDUSTRIES INC. Triple paper dispenser, A. MARCHAND, DIVISION OF KEYSTONE SHOWER DOOR CO. INC. Accessories: Casserole, DESCOWARE; Coffeemaker with electric warmer, CHEMEX CORP.; Kitchen chemistry storage jars by Pilgrim Glass, ALFRED E. KNOBLER & CO. INC. Enamel bowl and spice rack, COPCO INC. Wicker tray and French basket, BONNIERS INC.

Pages 108-111—Green

Pool: Indoor/outdoor carpeting, LEES CARPETS. Tile around pool, AMERICAN OLEAN TILE CO. "Carillo" wall tile from Mexico. Chairs, STENDIG INC.* Cabinet facing, FORMICA INC. Light fixtures, KURT VERSEN CO. Polish rug hanging from Frank and Audry Leavenworth.* Wood stain on walls, Poly-EP by DEGRACO.

Family room: Bentwood chair, STENDIG INC.* Table and benches by DIA, Chicago; chrome bases from CONTEMPORARY DESIGNS INC.*

Dining area: Table, CHICAGO HARDWARE FOUNDRY. Stools, STENDIG INC.* Built-in wall oven, THERMADOR.

Pages 112-117—Kretchmer

All built-in cabinetwork designed by Architects Robert A. M. Stern and John S. Hagmann; Ralph E. Frischman, assistant. Woodwork by Lee W. Taylor.

Living room: Built-in cabinet bar, LOOSEN & BRAUTIGAM. "Scarpa Sorianna" sofa, lounge chair, ottoman, "Bonanza" arm chairs, "Frattini" coffee table, "Amanta" end tables, ATELIER INTERNATIONAL LTD.* Chrome floor lamp, HARRY GITLIN INC. Piano, YAMAHA PIANO CO. Flokati rug, PELOPS INTERNATIONAL INC.

Dining room: Table by André with smoked g ass top, KNOLL INTERNATIONAL INC.* "Zographos" dining chairs, GENERAL FIREPROOFING CO. Plastic laminate sideboard top, FORMICA CORP. Down-lights, KURT VERSEN CO. Up-light, EDISON-PRICE INC. Stainless steel planter, HABITAT INC.* Plants and flowers, THE GREENHOUSE, 254 E. 51st St., N.Y.C. 10022. Poster, Andy Warhol. Banner, James Rosenquist.

Library: Pedestal table by Saarinen, KNOLL INTERNATIONAL INC.* Clip-on lights with green glass shades, HARRY GITLIN INC. Classic smoking/end tables by Marcel Breuer, STENDIG INC.* Convertible sofa, AVERY BOARDMAN LTD.* Custom-made Near East antique rug pillows, THE PILLOWRY, 929 Madison Ave., N.Y.C. 10021. Bokara rug, PHOENIX CARPET CO. INC.

Master bedroom: Bed- (*Continued*)

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spread, MARIAN B. MILLER, 148 E. 28th St., N.Y.C. 10016. "Giano Vano" end tables, LUTEN-CLAREY-STERN.* "Tretford" carpet, PHOENIX CARPET CO.* "Wassily" chair by Marcel Breuer, KNOLL INTERNATIONAL INC.* Cane-and-bentwood "Prague" chair by Joseph Hoffman, STENDIG INC. Clock/radio by Muskat, SAK'S FIFTH AVENUE, Fifth Avenue at 49th Street, N.Y.C. 10022. White cycolac wastebaskets, BEYLERIAN LTD.*

Girls' room: Chrome lamps, LUXO LAMP CORP. Striped bedspreads, BLOOMINGDALE'S, Lexington Avenue at 59th Street, N.Y.C. 10022. Posters by Ernest Trova; for the NYC Environmental Protection Administration.

Boy's room: Bedspread, BLOOMINGDALE'S. Posters, from the NYC Environmental Protection Administration.

Kitchen: White plastic laminate countertops, FORMICA CORP. Double-decker gas range, CALORIC CORP. Dishwasher, KITCHENAID. Refrigerator-Freezer, WESTINGHOUSE ELECTRIC CORP. Stainless steel sink and fittings, ELKAY MFG. CO. Butcher-block pedestal table, J & D BRAUNER INC. "Prague" chairs, STENDIG INC.* RLM pendant light fixture, HARRY GITLIN INC.* Cork floor with vinyl finish, DODGE CORK CO. INC. Plastic-coated wire shelves above sink, SEABON INC., 54 E. 54th St., N.Y.C.

Pages 118-123— Decorator touches

Page 118—Top: Kang Shi 18th-century cinnamon screen, CHURCHILL J. BRAZELTON, 21 E. 74th St., N.Y.C. 10021. Chinese 19th-century lacquer boxes, OLD VERSAILLES INC.* Louis XVI Bureau Plat (signed, Kemp) and pair of Louis XVI gilt fauteuils (signed, C. Sene), MATTHEW SCHUTZ LTD.* Fabric for fauteuil, CLARENCE HOUSE.* Kelem rug, HARMONY CARPET CORP.* *Bottom:* Floral fabric is "Good Morning, Glory" sheeting available from J. P. STEVENS CO.

Page 119: Canopy fabric and bedding is "Rainbow" sheeting from J. P. STEVENS CO.

Store sources for "Good Morning, Glory" and "Rainbow" sheeting: BLOOMINGDALE'S, N.Y.C.; V. BON MARCHE, Seattle; BULLOCK'S, Los Angeles; H. C. CAPWELL CO., Oakland; DAVISON'S, Atlanta; JORDON MARSH CO., Miami; F. & R. LAZARUS AND CO., Columbus, Ohio; LIPMAN WOLFE & CO., Portland; LORD & TAYLOR, N.Y.C. (only "Rainbow"); MAAS BROTHERS INC., Tampa; STEWART DRY GOODS, Louisville (only "Good Morning, Glory"); STRAWBRIDGE & CLOTHIER, Philadelphia; THALHIMER BROTHERS INC., Richmond and Winston-Salem; WEINSTOCK'S, Sacramento.

Page 120—Top: Carpet, DURKAN ENTERPRISES INC. Seating units, DIRECTIONAL CONTRACT FURNITURE CORP.* Acrylic painting by Robert Swain. *Bottom:* Sofa fabric, HANNETT. MORROW. FISCHER INC.* Silver basket and accessories, KARL SPRINGER LTD.*

Page 121: Art Deco wallpaper and border and drapery fabric, CLARENCE HOUSE.* Drapery binding, BRUNSCHWIG & FILS INC.* Leather on chair seats, HERMES LEATHER CO. INC., 45 W. 34th St., N.Y.C. 10001. Ivory miniature on sideboard, DAVID WEISS IMPORTERS INC.* Painting, DAN GREENBLATT INC.*

Page 122—Top: Sofa, LANDES MFG. CO. Chair and headboards, DANNY HO FONG.* Fabric on rocker and headboards, BRUNSCHWIG & FILS.* *Bottom:* Wallpaper and fabric, WOODSON WALLPAPERS INC.* Bedspread fabric, DECORATORS WALK.* Lamp, custom design by Phyllis Horton.

Page 123: Table, chrome pyramid, Moroccan leather poofs and square pillows, OBJETS PLUS.* Chair, STENDIG INC.* Tile, COUNTRY FLOORS INC.* Bar designed by Rubén de Saavedra. Flowers, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022.

Pages 124-129—Slatkin

Entrance and gallery: "Golden Lassa" floor marble from Spain, GLADIATOR MARBLE CO.* Painting on wall by Raoul Dufy. Balinese sculptures, BLAINE & BOOTH ANTiQUES.* Chandelier, JOSEPH LOMBARDO ANTIQUES.*

Living room: Parquet oak floor, RODE BROS., 8280 Melrose Ave., Los Angeles 90046. Mirror, 18th-century French, DENNIS & LEEN ANTIQUES, 612 N. Robertson, Los Angeles 90069. Savonnerie rug, STARK CARPET CORP.* Silk draperies and pillows, SCALAMANDRÈ SILKS INC.* Buffet decor, BLAINE & BOOTH ANTIQUES.* Sofas, JACK LAMBERTUS UPHOLSTERY.* Upholstered chairs, YALE BURGE*; fabric, FORTUNY INC.* Sculpture on stand by Mario Marini. Paintings over corner sofa: (left) by Rufino Tamayo and (right) Niktals Leirum. Hardware designed and made by Richard Earle. Brass sculpture on sofa table by Peter Chinni.

Dining room: Parquet oak floor, RODE BROS. Savonnerie rug, STARK CARPET CORP.* Mural painted by Douglas Riseborough. Arm chair, YALE BURGE.* Chandelier, NESLE INC.*

Library: Parquet oak floor, RODE BROS. Savonnerie rug, STARK CARPET CORP.* Sofa, JACK LAMBERTUS UPHOLSTERY.*; fabric, BRUNSCHWIG & FILS.* Arm chair, KNEEDLER-FAUCHERE;* fabric, CLARENCE HOUSE.* Canapé, 18th-century French Regency, YALE BURGE.* Coffee table, CHARLES POLLOCK ANTIQUES INC., 8478 Melrose Place, Los Angeles, 90069. Painting, over 19th-century French desk, by Lorjou. Brass sculpture on sofa table by Peter Chinni.

Master bedroom: Hand-carved bed designed by William L. Chidester. Draperies and bed fabrics, BRUNSCHWIG & FILS.* Rug, Savonnerie rug, STARK CARPET CORP.* Armoire, 16th-century Spanish priest's cupboard.

Bathroom: Bathtub, CRANE CO.*; marble encasement designed by Caspar Ehmcke. Drapery fabric, BRUNSCHWIG & FILS.* Chandelier, Louis XV, available through DENNIS & LEEN ANTIQUES. ■

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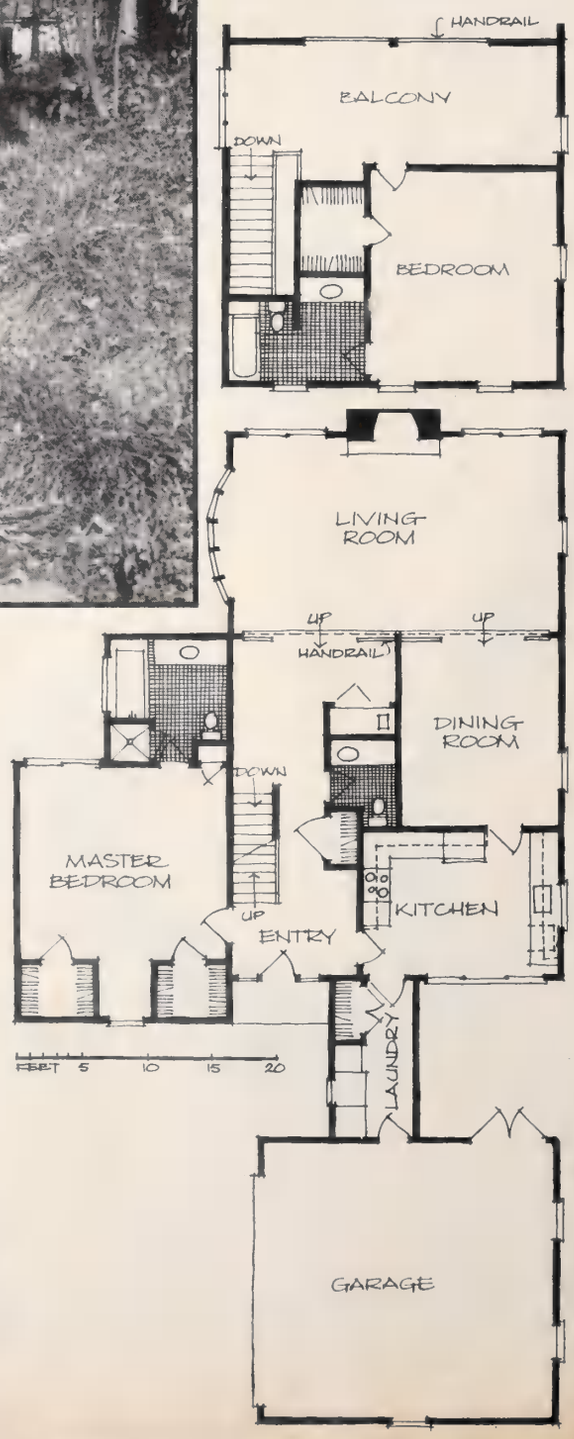
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HB COMMENDS



All homes in this small community near Chicago look out over quiet scenes such as the one at left. Traditionally styled houses are designed essentially for the adult market, retired couples or couples on the verge of retiring. Thus, the plan (below) has a spacious master bedroom suite on the first floor and only one other bedroom, on the second level. Yet, the house has more than 2,250 square feet of living space—a comfortable size. Prices, including the cost of land, begin around $95,000. Servicing for the community is similar to that in a condominium.



By JOHN H. INGERSOLL □ A quiet country scene above. And quiet it is, save for wind fluttering the eaves, chipmunks scrabbling in the underbrush and the songs of birds. This calm prevails despite the fact that the photograph was taken not more than 300 yards from a busy county road, well-traveled during the morning and evening rush hours, and not more than 20 miles from downtown Chicago. Careful planning brought this about at Wood Creek Courts at Lincolnshire, an undertaking of Bietz-Valenti Developers Inc. of Evanston.

A small web of curving roads ties together this 20-acre community of 74 homes, coursing through untouched strands of native oak, maple, sycamore and spruce and across five unconnected man-made ponds. The picture above was taken from one of the heavy wooden beam bridges arching over the water. The houses are all grouped around courtyards—seven courtyards with seven to 11 houses each. Similar in design to the one inset above, the houses reflect no design breakthrough, but they are comfortable and space allotments within are intelligently handled. Construction is considerably better than average.

More about the ecology. The absence of traffic noise is part of the plan. Everything mentioned—trees, water, bushes, houses and roads—is set off from the county highway by a high berm, a mounding of earth between the main road and the first small cluster of houses. All berms were immediately replanted with growth carefully removed from the area before mounding began. From the patio of the house nearest the highway, the swish-swish-growl of traffic zipping by goes unnoticed. If everyone chatting quietly on the patio were to stop completely (*Continued*)

PHOTOGRAPHS, JOHN H. INGERSOLL; PLAN, T. GRANVILLE



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IN JUNE

THE NUMBERS GAME

(our own summer sport)

Summer's almost here with its fun and games. To celebrate the season, HB leaves tennis and golf to those who will and instructs its readers in the summer sport of living well...

4 DESIGNERS AND HOW THEY LIVE

- an architect noted for superb contemporary design builds a surprisingly romantic home in the Connecticut countryside.
- in California, the here-and-now surroundings of a designer who believes that design must be a matter of continual change.
- near Rochester, N.Y., a rebuilt mill—home to a furniture designer and his pottery-designing wife—filled with original work.

3 UNUSUAL TYPES OF HOUSING

- Stilts! in "Stiltsville, U.S.A." (the middle of Biscayne Bay, Fla.), a young couple arrive by boat at their weekend home: a former fisherman's shack. The interiors: a splurge of supergraphics.
- Wheels! A deluxe motor home that sleeps four. HB's decorating department outfitted the interior.
- Portable! A modular house that's built in a factory, then shipped to the site of your choice. We show how the pieces all fit together.

13 PROJECTS FOR SUMMER

- If you must keep busy, we'll tell you about weaving, printing, vegetable-dyeing...working with Plexiglas, pottery, corrugated boxes, wallpaper, fabric, needlepoint and tin, plus how to build your own plant containers or a sewing closet.

5 MENUS FOR ENTERTAINING

- Each designed to tempt the summer guest but not to weary the hostess.

20 COOL, LIGHT DRINKS

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HOUSE BEAUTIFUL
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HB Commends

Continued

and strain their ears, yes, the noise of traffic would filter through. But it would be very low, for berms have the same effect as sand dunes cutting the sound of the surf.

In contrast, think of the great number of developers who do not try to produce a peaceful environment, of the many subdivisions you may have seen backed up hard against a superhighway, as though the developer were afraid that if every inch of land was not employed, he would lose thousands of dollars out of pocket. But fortunately, the number of sloppy or uncaring developers is declining. More and more of them are beginning to see the favorable economics of good planning.

For the Blietz-Valenti accomplishment at Wood Creek Courts, the community was one of 17 that was cited for excellence in the third Environmental Honor Awards competition sponsored by *Environment Monthly*. (The editor, William Houseman, is a contributor to our INSIGHT columns.)

What kind of a price tag goes on superior environmental planning? According to the developers, it cost just about $500,000 before one single house was built. More than 40% of the site was left untouched, a cost-increasing decision. (It is far easier for builders to level a site than to build in and around existing trees.) More than 1,800 mature trees and shrubs were transplanted from house and road sites, and additional thousands of plants were purchased and planted as a part of the total landscaping plan.

During the initial stages of development straight through the completion of the houses, Bruce S. Blietz and Joseph E. Valenti, energetic principals of the firm, were on the scene to make certain the crews heeded instructions for preserving the area. When Blietz and Valenti weren't there in person, signs posted by the builders on the property left no doubt about their intentions. The signs, still there, read, "You are working in a natural woodland. The primary emphasis in this new community is the preservation of the natural existing environment—that is, trees, bushes and wildflowers; and to enhance it by additional landscaping and development of lakes. No one can replace what nature has created, and to preserve the natural beauty of this area, we need your cooperation."

To protect the beauty of the community, each homeowner receives a legal covenant preventing anyone from arbitrarily altering the original land plan. In practice, this means that the woodlands and landscaping will remain, that the exterior features of all homes will be preserved, that no one will put up a hedge, fence or building addition that destroys the total harmony of the community and that the acreage will be properly maintained.

Regarding maintenance, the task for each owner is essentially limited to tending one's own flowers. The more mundane chores—like leaf raking, snow shoveling, grass cutting, house painting and the upkeep of the common areas—are taken over by men hired by the service association manager.

Although purchasers buy their houses as they would any single-family houses, they also become members of the service association, for which they pay a monthly fee. This is an advantageous combination of condominium ownership with the tax and equity benefits of full ownership. In addition, since many families at Wood Creek travel for portions of the year, the developers incorporated a Westinghouse electronic surveillance system. The system checks continuously for proper operation of the heating plant and for fire, burglary or unusual emergencies, and it automatically calls for the proper assistance, whether the owner is at home or away.

Credit for the land planning goes jointly to the Blietz-Valenti team and William Nelson & Associates of Milwaukee. Landscape architect was the Theodore Brickman Co. of Long Grove, Ill., and Consoer Townsend & Associates were consulting engineers. Architect Robert P. Coffin of Barrington, Ill., designed the houses, and Dr. George Ware, a naturalist and dendrologist from the Morton Arboretum, was the project planning consultant. ■

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CYSTIC FIBROSIS CHAPTER

Fjord-sampling

—aboard a modern Viking cruise ship

By MARION GOUGH □ The world as full as it is of nuts, it's hardly surprising that I should have long harbored a desire to spend a snow-bound winter in a fjord-bound village in Norway. Still unfulfilled, this yearning was brought on by a childhood viewing of a film in which star-crossed lovers, Conrad Nagel and braid-crowned Greta Nissen, suffered through a tough, heart-rending winter of tears and folk dancing in a remote fjord village. Then spring broke through, circumstances uncrossed their stars, and we left them to live happily ever after, winter or summer, to the strains of Grieg's Piano Concerto. Lovely.

Of such stuff is a traveler's incentive born. I cannot get my fill of fjords, those deep, cold, mountain-walled inlets that slash from the sea into Norway's western coast and produce a breed of people, kin to the Vikings but brothers to the eagles, who perch their lonely farmsteads at fearful heights along the steep, forested banks.

If that rugged fantasy of winter in one of these fjord farmhouse eyries still eludes me (my Norwegian friends tell me I'm lucky; it's dark and cold and the farm children are into hard rock), it seems strange that my first real fjord experience should have come last year in the height of summer when the forests are in full leaf, the granite rocks are tufted with wild flowers and the sun is determined never to go down. And in the process I rediscovered the cruise.

Last July I flew to Bergen—via SAS, naturally—to join a short but gala quasi-shakedown of the brand new and news-making *Royal Viking Star*, a ship dedicated to cruises, long and short (from five days to 100) and surely designed for people who still have a hankering for the briny breeze, the cry of the seagull and that sense of leaving it all behind that really occurs only when you step onto a gangplank. It is also for those with a pretty penny in their purses, rate per day figuring out minimally at about $75.

She—Women's Lib ought to be proud to call her Ms—was born of Norwegian seagoing know-how (as owned by three major Norwegian shipping companies), built and decorated by Finns, all in collaboration with American cruise experts, for the frankly stated purpose was to please American cruisers. She is manned by Scandinavians and serviced by an international coterie of stewardesses, stewards, waiters et al. from more than 20 countries. In the now *de rigeur* cruising manner, she is fully equipped with social directors, entertainment, orchestra and a night club (the only bit of gaud in the otherwise low-key, unobtrusively "good taste" contemporary décor), as well as the to-be-expected swimming pool-sauna-massage rooms-hairdresser-barber shop-gift shop-chapel addenda.

Innovatively, there's original Scandinavian art everywhere, staterooms included, a pleasant art gallery hung with purchasable works of contemporary Scandinavians, a coin-operated laundry room and a dining room large enough to serve all passengers at once, thus doing away with the first- and second-sitting hassle. Of its 289 staterooms, 207 are lookalike bed-sitting rooms with bath (mostly showers, alas), interior designers Claus Olav and Eva Linquist opting, as they did everywhere on the ship, for comfortable colors and furnishings that would wear well on the eye and spirit over a long voyage.

The ship also has its own song, which may or may not be a virtue. It played away lightheartedly as we sailed out of Bergen, flags and confetti flying, heading for Lerwick, in the Shetland Islands across the bouncy North Sea—a chance to give the stabilizers a workout because the Shetlands are not on any of the ship's scheduled cruises. (Usual approach to the pony-and-sweater islands, which lie off Scotland, is a BEA flight from Inverness to Orkney or Lerwick, a matter of 45 minutes.)

For a new Viking ship to put in here had a symbolic connotation because this was Viking land a thousand years ago and ties with Norway are strong. The gray stone town of Lerwick is Scottish in look, flavor and accent, but streets are named for St. Olaf and St. Eric and the big day of the year thereabouts is Up Hally Aa, last Tuesday in January, during which townsmen dressed as Vikings celebrate by burning a Viking ship.

The moors where the ponies romp are bonanza for archeologists and the little Shetland County Museum has relics from the Stone Age on to prove it. Also encased are exquisite examples of the islands' past wool-knitting skill—gauze-sheer wedding veils and christening veils. Today, the skill turns out more robust items (*Continued*)

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and tourists make a beeline for the Tulloch factory and the Commercial Street shops to stock up. Off-shore there are derricks probing for oil beneath the sea, which may prophesy the future of Lerwick and possibly the end of the dour quaintness of this quite endearing place.

Back across the sea to Geirangerfjord, a devious, watery corridor flashing sunshine on a July morning. From Geiranger at the head of the fjord, a hairpin road climbs the highest mountain, finally landing you on a vast, bald rock plateau that suggests why the Norwegians are such avid mountain-hikers: Lesser mountains and the sea look so great when you see them from above; the air is clear and eminently breathable, and somewhere, even in a remote fastness, there is bound to be an inn and a platter of sun-dried meat or gooey chocolate cake. Food on the ship, incidentally, is the kind of cuisine loosely referred to worldwide as "continental" but frequently prefaced by a Norwegian cold table.

Next, through the Hardangerfjord corridor, its precipice walls streaked with waterfalls splashing through the steep forests. The fjord is deep and quiet—some fjords go to a depth of 4,000 feet—and at the end of one of its arms, there's the quiet little town of Ulvik, surrounded by apple orchards, the fruits, still green in summer, promising that blossomtime here would be enchantment. Right on the water, a placid place for swimming or sailing, there's the Brakanes Hotel, purveying typically Norwegian coziness, now happily rebuilt after a dreadful Occupation history.

Ulvik, as most towns do, has its own folk-dancing troupe, flavored with the music of the Hardanger fiddle, which gives forth with the unexpected twang of the bagpipes. Excursion into the hills on a Saturday afternoon, up where the *saeters*, or hill farms, are and if you're lucky, you may meet a traditional wedding procession dressed in the national costume, the bride adorned with a crown.

This brief fjord-sampling ended in Oslo, which is itself on a fjord and the *Royal Viking Star* went on to Copenhagen, which is the starting point for its summer schedule of full-fledged fjord-country North Cape cruises that go right up to the Arctic Circle. Then she sails the seven seas, following the sun through the Mediterranean, the Caribbean, the U.S. West Coast and the South Pacific, and during the winter she cruises around the world. Her schedule of sailings defies our space, but your travel agent can fill you in, or you may write for complete information directly from the Royal Viking Line, One Embarcadero Center, San Francisco 94111.

Cruising or no, if you are in Bergen with a day to spare and a yen to go a-fjording, sign yourself up at any local tourist office for a "Norway in a Nutshell" tour, an utterly splendid 10 hours of scenic excitement. From Bergen you go by train and through the famous Gravhals mountain tunnel to Myrdal, switch to a train that takes you precipitously down the fjord banks past thundering waterfalls and forests of wild flowers in time to lunch at a fjord-side inn at Flams. Then the fjords themselves by steamer—the Aurlandsfjord and the narrow Njaeroyfjord—to Gudvangen.

From here by bus you shiver up the twist-and-turn roads of the Stalheim Gorge with views you wouldn't believe to the summit and the highly sophisticated Stalheim Turisthotel—a fantastic eyrie above water and hills, an ideal place, I thought, for that winter in the fjords, except that it closes in September! From here you bus it to Voss, where the train picks you up and takes you back to Bergen. This day-long extravaganza with never a dull minute costs about $15 and seems to me one of the best bargains in a traveler's life time. For more Norwegian lore and travel information, write the Norwegian National Tourist Office at 505 Fifth Ave., New York, 10017. ■

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An Advisory Committee Of

National Association of Home Builders
National Home Improvement Council
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MAY IS HOME IMPROVEMENT MONTH



next 36 pages are filled with home improvement product and decorating suggestions that will give you more living pleasure in your home.

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SELECT FROM OUR FACTS AND FIGURES THOSE TO HELP BETTER YOUR HOME, BEAUTIFY YOUR INTERIOR ENVIRONMENT AND UPGRADE YOUR WAY OF LIFE

REMODELING? MAY WE HELP YOU?

FACT

Definition of a contractor—anyone who agrees to do business under a contract. Keep that in mind when you hire a contractor. Get everything down in writing. Then read before you sign. Owners who have work done on a handshake can end up with an unfinished job or none at all.

FIGURE

During 1972, more than 5,000,000 families spent over $900 each on home improvement. Most contracts were for sums between $1,000 and $5,000. The outer limits topped $75,000. Who would spend that much? Obviously, people with elegant tastes and bank accounts to match. But then there are people like the couple who bought a fire-demolished shell and rebuilt on the foundation. Why? They loved the property.

FACT

It rained this spring. It will during the summer, and again next fall. Rain on a roof makes an almost musical sound, a soporific tune at night. But suppose you wake the next morning to a new sound: drip, drip, drip. A roof leak can quickly change the mood rain lulled you into. When you think about it, the best time to repair a roof leak is before it leaks. How do you tell? As a starter, **turn to page 62** and learn how to determine the right moment to replace an old roof, plus facts on new materials, valleys and flashings (and what they are), choosing a roofer and when repairs might save you the expense of a new roof. Yet, put on a new roof this year and you can forget it for a *minimum* of 15 years.

FIGURE

Nearly 4,000,000 kitchens were updated in some way during 1972, according to the National Home Improvement Council. Thus, kitchens again go to the head of the list of home improvement projects. (More people renovated kitchens than any other room in 1971 and the year before that.) The average sum spent fell somewhere between $3,000 and $8,000. That would cover the cost of a spanking new kitchen: cabinets (lack of sufficient storage space is often one of the primary reasons given for undertaking a kitchen remodeling), floors, counters and appliances. Prices can accelerate, of course, if your plans call for extensive custom cabinetry where stock components cannot be used. Or if the kitchen is enlarged or walls torn out and replaced or there are drastic alterations of plumbing and electrical work, the range of prices will move up. This extra construction would push the spread into the neighborhood of $5,000 to $10,000, on the average. Though the cost of a whole new kitchen may seem stiff, there is a rainbow on the horizon.

Realtors point out that of all improvements, the renewed kitchen adds more real value to the house than any other change you could make. As a result, there is a very good chance for regaining your investment when the house is sold.

FACT

Remember that old tired joke about trying to sell refrigerators to the Eskimos? Well, Alaska homeowners have begun to ask for air conditioning. Ridiculous? Not at all. There are some uncomfortable days in mid-summer around Fairbanks, and the cooling cycle of a conditioning system puts the indoor temperature at a comfortable level. But Alaskans are buying year-round comfort systems as much for other-than-cooling benefits: a cleaner, more dust-free house; a sharp reduction in outdoor noise pollution; better health; less humid summer air. The fact: air conditioning is no longer a Southern phenomenon; it hasn't been for years. Assuming you have made the decision to add a cooling system to your home (that's good news for your family), be prepared for a change. Perhaps more changes than you expected. **Turn to page 55** to find out how easy it is to adapt to those potential changes.

FIGURE

Producers estimate that 3½ million baths will be remodeled in 1973. Alterations will range from a dab of new paint to a total change, from a $16 faucet to a $200 jewel-bedecked handle. To find out where your own bath remodeling plans fit into the pricing scene, **see pages 56-60,** where you will also see a collection of imaginative updated baths. Before you turn, more thoughts about baths . . . Moisture-loving plants do well in a bath and plants are an under-utilized means of decorating this space—a delight to see growing and healthy each morning (see the Beautiful Bath, House Beautiful, April, 1973). Lighting is an element often under-designed in a new bath. Don't let it happen to you. After spending money on better fixtures, new tile and more mirror, go the extra step to illuminate the entire area evenly and to direct glareless light before make-up and shaving mirrors. Adding a powder room may seem impossible at first for lack of space. Using corner fixtures, a contractor can install one in a four-foot-square space. Ask him for yourself.

FACT

Remodeling is a word that is almost permanently attached to such changes as a new kitchen or bath, new roofing or flooring. But it applies equally well to outdoors. For a tip on how fencing can *remodel* a yard quickly, **turn to page 71.**

FIGURE

Remodeling has to be among the most popular pastimes in America. Last year we spent approximately $80 for every man, woman and child in the United States on remodeling, renovation, restoration, upkeep and maintenance. That works out to somewhere between $17 and $17.5 billion (figures from the National Home Improvement Council). If you plan to spend money improving your home this year, count yourself among the majority. The total sum could easily rise by still another billion dollars. Figures include both contractor and do-it-yourself projects.

FACT

You hardly can be expected to complete your plans for a new kitchen or bath or family room without knowing what's new. During the last year or so, some significant changes were made by building material manufacturers in products designed for residential use. **Start on page 72** to read about those products House Beautiful editors have seen and consider ideal for helping you make your home a better place to live.

FIGURE

Enough words to make a Thomas Wolfe novel, enough photographs, sketches, plans and illustrations to produce half a dozen big albums. That's what is contained in the more than 140 booklets listed in our columns **beginning on page 78.** The majority are addressed to remodeling in some way. Some will surely help you plan your own project. A number are free; others have a modest price tag attached. Select those you want by number, then circle the number on the mailing card you'll find elsewhere in the magazine and send it back to us. Your booklets will be sent as soon as possible. Then peruse to your heart's content.

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Living cooler

—it may take some getting used to

You've taken the step and added central air conditioning to your house. Or you're about to. Either way, you will soon be thankful for your choice.

Indoor comfort is the obvious benefit, but you'll gain in several other ways, too. For example, your house is going to be cleaner, which means a reduction in maintenance and cleaning bills. Your indoor environment will be healthier. Family members, especially the younger ones, will be more inclined to eat balanced meals, instead of gulping great quantities of cold drinks and turning a cold shoulder to hot meals. You may even discover a reduction in the number of spats and arguments in your household.

Yet, air conditioning isn't Nirvana. If fact, there may be more changes than you'd expected, some annoying at first, or at least mysterious. Adjusting to them requires somewhat the same approach as adjusting to any change in life.

Let's assume at the start that the job was (or will be) done efficiently and correctly and that your home has been constructed and insulated to eliminate as much heat gain as it was possible to do.

Now you find yourself existing in a strange and unfamiliar environment—and with mixed emotions about the whole thing.

The first major change that strikes you is the suddenly closed windows and the constant cooler air around you. This *can* be a dramatic change. Some people have difficulty adjusting to it. The usual sounds of outdoor summer activities are shut out and a feeling of isolation occurs. It seems too cool in contrast to the outdoor summer heat. Even your choice of wardrobe is affected.

Still another element may prove, too, to be temporarily disturbing—the "sound" from the air-conditioning system itself. There is a muffled sound or reverberation from the condensing unit as it cycles on and off, plus a faint whisper from the fan and motor or the air traveling up through the duct and diffusers. Both sounds will seem amplified because all of the other familiar outdoor sounds have been minimized. But once accustomed to it, you will scarcely notice it. The substitution of your air-conditioning system's "noise" for the old outdoor ones of traffic and commotion will be a blessing.

If you're in doubt, just turn the system off on a hot, humid day and throw the doors and windows open. You'll soon see.

You'll also find there is air-conditioning noise outdoors. Most residential central cooling systems are of the "split" variety, with evaporative coils on or near the furnace in a basement or crawl space and the condensor-compressor outside the house, but nearby outside.

The outside unit produces sound, but the sound level can be controlled. The Air-Conditioning and Refrigeration Institute's Sound Certification Program enables installing contractors to predict the sound level of an outdoor unit before installation, and ARI points out ways the sound level can be controlled by your contractor:

If your installer has followed good practice by placing the outdoor unit where it does not produce sound that intrudes on your neighbors and has not placed the unit beneath a window or adjacent to your patio, then you should have no problems. Even if there are problems, these can often be ameliorated by putting up sound "baffles" (to deflect sound waves) or by planting shrubbery, which tends to absorb sound quite well.

If you experience what seems like a cold draft when you sit down, your chair is probably too close or positioned incorrectly near a conditioned air diffuser or outlet. Rearranging the furniture will easily correct this.

One hard and fast rule must be inserted here: *Avoid frequent changing of the thermostat setting.* This control is built to sense the need for cooling within two degrees of the setting you have given it and immediately orders the compressor into action when that point is reached. Once you have determined the setting that best suits your family, forget it. Jiggling it up and down will only cause uneven temperatures and hardship on the compressor.

A word of caution: Assuming once again that your installer has properly placed the thermostat away from any source of

(*Continued on page 200*)



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Pricing a new bath

—what it really takes to remodel

How much should you be prepared to spend on remaking that tired old bathroom into the room of your dreams? Surprisingly little—yet the sky's the limit. Both answers are accurate. You could make immediately recognizable and quite satisfying changes for as little as $250, or drop $25,000 with the same disdain for money as the man shopping for his second yacht or fourth auto.

Obviously, these are extremes. A response closer to the norm falls between $2,000 and $5,000. That range, according to contractors, approximates the current prices for remodeling an existing bath. The figure is based on replacing three basic fixtures: tub, lavatory and toilet. It is also founded on a minimum of plumbing alterations and would apply primarily to redoing and redecorating within the existing walls of the bath (i.e., no walls changed).

As soon as one wall is removed to enlarge or vary the dimensions of the bath, costs mount. Repositioning the fixtures or adding a new fixture (a separate shower stall or a new bidet) calls for more piping or a re-routing of the old piping. New or changed piping means the plumber must reach the existing pipes. Again, a rise in price. Yet, the total cost may still remain in the original range of $2,000 to $5,000. It's quite conceivable you could have a bath reshaped and enlarged without paying more than the top figure in the range.

Are you installing a new bath? Now the cost probably (*More bath ideas on page 58. Text continues on page 60*)





Where elegance shows: Counter and tub surrounds of black granite vividly contrast with the sparkle of mirrored walls and the soft sheen of white terrazzo floors. Floral pattern and python-design papers are shiny vinyl—easy to clean. The bath above is "hers"; the one at right is "his." Fashions by Interior Designer Richard Himmel.

The history of a costly mistake.

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Pricing a new bath

Continued





Above, the handsome new room that emerged from the gutted shell of a bath in a 50-year-old home. Walnut-stained ash pullman holds new basins; glazed ceramic tile in black, brown and white from Italy on the wall. The small bath at right was reshaped from three closets. Shower is at left; mirrored doors visually widen room. By Interior Designer Barbara Heyman.



Theatrically lit free-standing mirror contributes directly to the total design of this delightfully feminine bath for Mrs. Curtis de Witz of Palm Springs. Modern wood treillage is an addition sufficiently intricate to blend easily with the Chinese-inspired blue-white-and-green Sherle Wagner basin with coordinated faucets set in 24-karat gold plate. The same design is repeated in fixtures. Designer was Robert Koch.

TOP AND CENTER, GEORGE R. SZANIK

(Continued)





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Pricing a new bath

Continued

will be more than $5,000. Constructed as a planned part of a new house, a three-fixture bath will push up the total house price by about $5,000. But putting a new bath in a completed house involves cutting away, extending and rewiring and replumbing. These tear-out and reassemble steps invariably cost more than building the same parts from the ground up.

How could the bath you see in your mind's eye cost less than $2,000? Begin by keeping the fixtures you have. Think of such additions as new wallpaper, paint, towel bars, a new toilet seat, better lighting or more storage space. Fresh color and fabrics and a larger mirror can easily turn a frog of a bath into a prince. Naturally, the more walls and trim you paint on your own, the lower the total cost of your project will be.

You won't be satisfied with less than marble counters? Nothing will do but a goldplated faucet? You're in good company. Industry informants say the $20,000-and-up bath is becoming very fashionable. Such elegant baths include the likes of a solid malachite basin with gold fixtures for over $5,000 or jade tile at about $500 a square foot. Yet many more people worry about costs than disregard them. That's natural. One word of caution: In your planning, don't entertain the notion of saving money by buying low-cost fixtures. Those who have nearly always admit later that "It wasn't worth it." The struggle with a tub surface that's hard to clean or a toilet that clogs every two weeks or so soon overshadows the initial savings for expensive fixtures. Now, soak away those worries. ■



With great flair—and without spending all that much money—Architectural Designer Susan Caldwell produced this attractive new version of a use-worn 1930-ish bath in her own apartment. She reduced costs by retaining the old fixtures. But with new paint and Caldwell-designed built-in storage units, the setting is fresh and young.



MARIS/SEMEL

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The roof above

—is it as sound as it should be?

At what point does your house need a new roof? "When it leaks," most homeowners would answer. There's a hole in that theory. By the time a leak is discovered, water probably has already damaged the house. Repairs to water-soaked ceilings, walls, floors, framing or furniture sometimes run as high or higher than the cost of a new roof, and you don't want that.

Then, obviously, an ailing roof ought to be replaced *before* it leaks. And there are several relatively straightforward ways to spot a roof in need of replacing.

When judging a roof, the experts generally consider three categories: soundness, quality and beauty. If your roof rates high in all three, you can be sure you have a good one.

Soundness is largely determined by roof age. Simply stated, if the roof is approaching or has passed its average life span, the need for reroofing is a near certainty. On the other hand, if your roof is a youngster, there should be many good, solid years left in it. Barring accidents or acts of God, you probably need not worry about special maintenance, repairs or reroofing for a long time.

The longevity of a roof depends in large measure on the roofing materials used. The general rule for roofing materials is that the heavier the weight, the longer the life expectancy. They must also be properly applied.

"Most roofs and reroofing applications are asphalt shingles," says Max Wald of Wald Roofing Co., Ossining, N. Y. "Standard strip shingles, which average 235 pounds per square (100 square feet of applied roof area), are designed to provide about 15 years of good service. Premium-quality asphalt shingles, which may weigh 300 or more pounds per square, are designed to last up to 25 years."

Shingles with a fiber glass base mat are generally lighter than organic-base asphalt shingles of similar design. But whether asphalt, fiber glass or wood, the rule holds true: the heavier, thicker versions can be expected to last longer. Wood shingles have been known to wear well for 20 to 40 years; thick-buttwood shakes often endure the life of a house.

Begin by determining how old the roof is. Original roofs, naturally, will be as old as the house. But if the house had been reroofed before you bought it, you can establish its age through the records of the contractor who did the job.

There are also visible signs of roof age or poor application that often can be seen from the ground. John Heyn, president of National Homes Inspection Service Inc. of Washington, D.C., which, for a fee will inspect a home before you buy it, says his inspectors use field glasses to study the roof from ground level. You could do the same.

According to Heyn, telltale signs of an old or poorly installed roof include: blistered, buckled, broken or cracked shingles, an uneven roof surface, shingles that look flat and dull because the granules have worn off and faded color. He suggests checking the base of downspouts for worn-off granules that may have collected there after several rains.

Roofers prefer to go up on the roof to check it thoroughly. They're used to heights and know how to walk on roofs without damaging them. They also believe it is possible to see trouble signs from the ground. Says Michael Beldon of Beldon Roofing and Remodeling, San Antonio, "Common sense tells you that warped or curling shingles mean trouble, but definitive judgment of a roof can be complicated for most people."

He feels, for instance, that leaks do not always signify an old or unsound roof. The problem could be the result of bad flashing or faulty decks, not the roofing material. The most obvious sign and end result of leaks is a water stain on a ceiling. Beldon considers leak causes so hard to determine that his company uses trained "leak chasers" to track them down.

Heyn and Wald agree that you have to know where to look for leaks. Heyn's inspectors carry flashlights to help search attic rafters and corners for evidence of elusive leaks.

What if a roof does leak? Repairs are feasible if a few shingles have been blown off or damaged or if valleys or flashing are the culprits. If the deck is rotted or badly installed, repairs could be very costly. If shingles are buckled, it can mean the roof is worn out or attic ventilation is insufficient. The ventilation problem can be remedied without too much trouble. If the roof is buckled all over because it is thoroughly worn, you need a new roof, whether or not the old one is leaking. Roofers have varying opinions *(Continued)*

IT'S HOME IMPROVEMENT TIME



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as to when a new roof can be applied over an existing one. Asphalt shingles can be applied over most previous roofing, which saves the cost of tearing off the old material. The Asphalt Roofing Manufacturers Association says asphalt shingles can be applied over wood shingles and, of course, asphalt shingles.

A big advantage of not tearing off previous roofing, Wald points out, is that "money saved can be applied toward a better, premium-grade shingle, one that offers beauty bonuses of co or and texture." If your home already has two roofs (the original roof and a subsequent reroofing), chances are that you'll need to remove the old roof before any new reroofing.

Wald considers roof color "immensely important," and in many of his firm's restoration projects, he reroofs for color, even if the previous roof is in sound condition. "Of cou only about 10% of homeow will do the same," he s "though they may reroof so what sooner than necessa they're unhappy with the e ing roof color." He believes hesitancy to reroof just for c is often due not to cost bu "unawareness on the of homeowners of wh available in roof color texture and what these tures can do for the h as a whole."

Beldon calls the "textured look" of asp shingles "the biggest provement in roofin come along in years." says most homeow "opt for beauty" over er roofing benefits notes that his clients going for the textured in a big way." The shingles have a rug rustic appearance. S are embossed to gi textured look; some staggered buttlines; ers are double- or t laminated for heftine

Wald notes that p larity of the textured is reflected in incre use of "natural" colo browns and greens what the industry "rustic" and "ea tones. "A really bea and extremely po shingle color," says W "is deep brown—a pe blend to go with the tic textured look."

Wald adds that ern colors have scientifically improved will last longer. B notes that such imp ment has also solv roofing problem pe to the South.

In southern st white shingles are p lar because like clothes, they reflect r than absorb heat. can make a house co However, because o area's high hum white or light-colored of all types tend to come stained and stre by fungus growth. A asphalt shingle is available with chem treated white gra that retard growth fungus and algae and vent unsightly disco tion of the shingle.

Of course, wood gles and hand-split sh have a natural'y tex look because they are ural. The same woul true of slate, where is applied (primari the eastern states).

What do these two dishwashers have in common?



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Commercial dishwashers are made of stainless steel to stand up to the heavy demands of institutional and restaurant use. Stainless steel is universally used because it is more sanitary, more permanent. Anything else may chip, flake, peel away and then rust. That's why our dishwasher tanks and inner doors are made of more expensive stainless steel. And why we guarantee all stainless steel parts against failure due to corrosion for 20 years.

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late is available in several
colors, including a dark
and a deep red (leaning
ole) and a brown.
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roof installation requires
experienced eye.
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valleys and flashings. The valley is the juncture at which two planes of a roof meet, causing water to run off along the joint. Because drainage concentrates at the joint, it is especially vulnerable to leakage. Valleys of metal or asphalt roll roofing are used to facilitate the run off, although some roofers prefer a "woven" valley in which strip shingles are laced together. Beldon considers this a poor treatment, because valleys take the brunt of water run off and should have extra protection at that point of the roof.

Wald cautions that during the past 15 to 18 years, there has been a tendency to use aluminum valleys, which usually come in 50-foot rolls. If a valley is 15 feet long, a 15-foot length is cut off the roll and applied. The problem is that metal fatigue can set in, causing tiny cracks that may be *(Continued)*

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Reroofing

Continued

missed even on close inspection. When the cracks open up, the result is often an extremely bad leak—since valleys collect so much water—and one that's hard to locate. To avoid the problem, Wald recommends that aluminum valleys be laid in no more than eight-foot lengths. Evidence shows that lengths of less than eight feet are not subject to metal strain.

In any event, periodic maintenance is required to guard against obstruction or corrosion of valleys and to make sure they stay properly sealed down.

Metal flashings are installed at intersections where the roof meets a vertical surface—such as chimneys, stove vents and an adjoining vertical wall. The metal barrier helps keep water from seeping into the house at these critical points. Quite often, a "leaky roof" turns out to be nothing more than faulty flashings, which can be repaired without resorting to reroofing.

While it may be difficult for homeowners to know if flashings and valleys are properly installed, it is usually possible to judge their condition visually.

Free-flowing gutters and downspouts to carry water down from the roof and away from the house are important. Heyn notes that many wet basements can be traced to downspouts that don't direct water away from the house's foundation.

Roofing also should offer extra protective benefits, such as wind- and fire-resistance. Beldon considers wind-resistance of primary importance to roof life and beauty. "It looks awful to have blown-up shingles," he says. "But, more important, a shingle that flops up and down in the wind is going to wear out quicker." To avoid the problem, he recommends using self-sealing asphalt shingles or a heavier type of roofing, such as wood shakes, slate or clay tile. As for the asphalt self-sealers, they arrive on the job with a factory-applied adhesive that effectively bonds each row to the one beneath. In Underwriters' Laboratories tests, these shingles withstood 60 m.p.h. winds without lifting, and they bear the UL label to that effect.

The importance of fire-resistance, he says, is "obvious." The National Fire Protection Association agrees. It recommends use of fire-resistant materials such as asphalt shingles with a Class C or better UL fire-resistance rating, concrete tile, clay tile, slate, asbestos-cement, metal or specially treated wood shingles with a class C rating.

If the roof over your head is a good one, it should add immeasurably to the satisfaction of home ownership. At least, it won't add to homeowning woes. Knowing what a roof can—and should—provide in terms of beauty and protection will help you get both more easily.

If you have a roofing problem or if one develops, go to an expert. Roofing and roof-repairing are jobs for professionals. To be sure the roofer you choose is reputable, take the time to check around. Real estate brokers are one source of information; the Better Business Bureau can tell you firms that you should stay away from.

Roofers themselves, however, think the best testimonial is word-of-mouth. Ask your neighbors for names of roofers who have done good, trustworthy jobs for them.

One more point. When you shop for bids from roofing contractors, be sure to get exact specifications for the job. Are they all bidding to do the same job? If contractors bid on price alone, they must cut either the quality of the materials or the application. If you want a roof designed to last 25 years, say so. This is frequently more economical in the long run, because the labor cost will remain about the same for materials in the same "family," regardless of the differences in quality. ■

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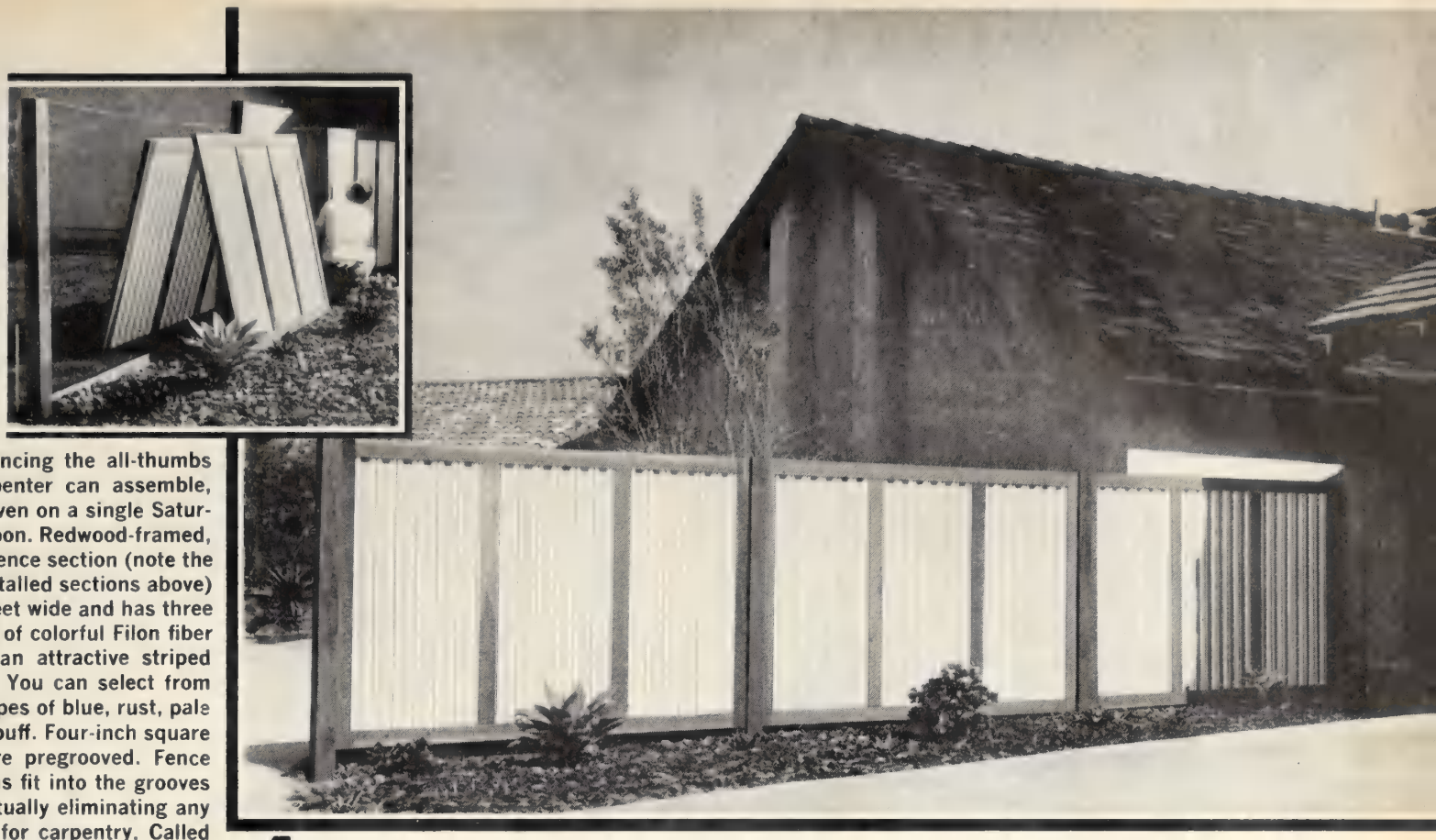
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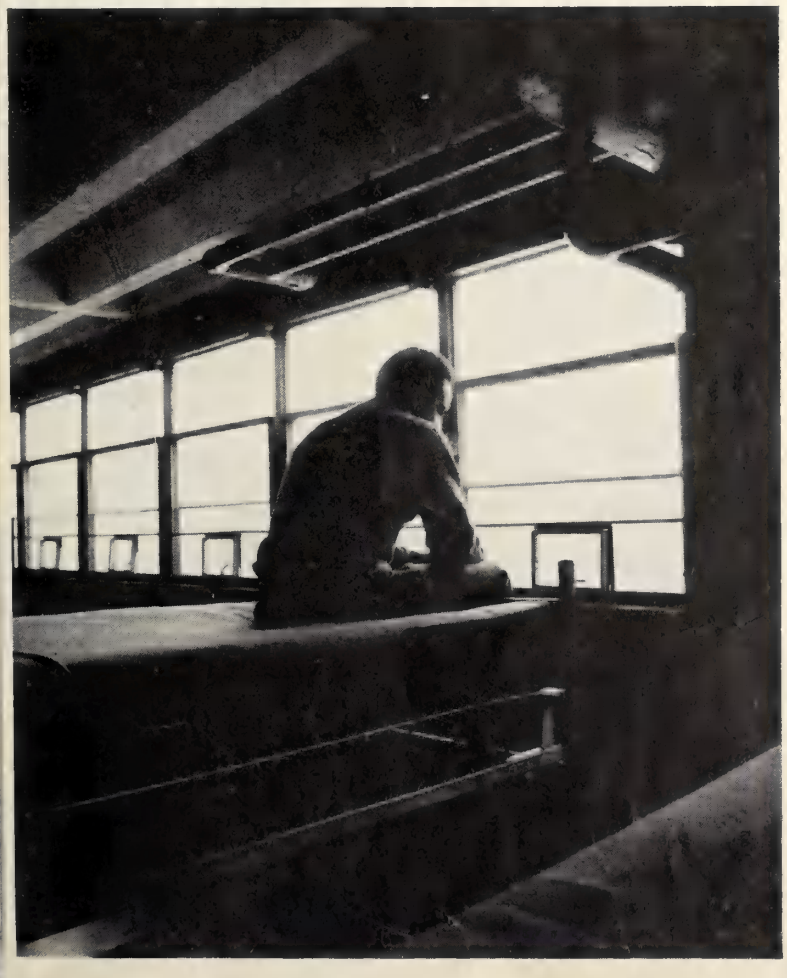

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The good news

—new products just right for remodeling

A decision to remodel will probably inspire you to get out and see the latest products for your home. Then again, a preview of what's new may just inspire you to remodel. No matter. You hardly can manage one without the other. Here begins a round-up of the most interesting news on the home improvement scene:

New kitchen in your future? When you're ready to select a counter top, Formica dealers will have 12 new patterns and colors —additions to an already immense collection. The latest laminate offerings are in the gold, green and orange range, each with rather soft, subtle patterns.

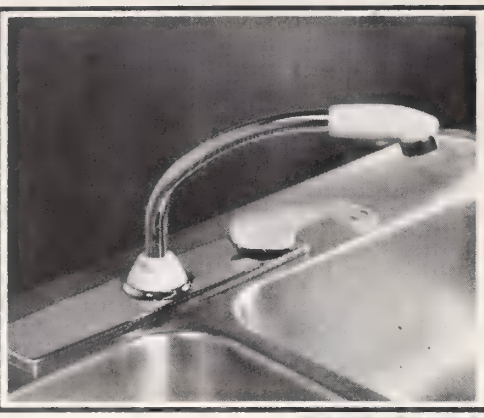
Adding central air conditioning to your home will make life much pleasanter this summer. But will the neighbors complain about the noise of the outdoor compressor? Manufacturers have addressed themselves to the problem. For example: the York Division of Borg-Warner has sound-dampened all its Champion III residential units from 1½ to five tons. Moreover, air is exhausted upward, away from greenery you may plant.

Door shutters are back. This rather pleasant traditional idea for the main entry was revived by Andersen, the Perma-Shield window and gliding door people. Also called Perma-Shield, the shutters are produced of treated wood wrapped in long-lasting rigid vinyl. Available in a louver style (white or black) and a raised panel style (white only), the shutters are 80 inches high, to fit nearly all exterior doors.

Storage closet added to the kitchen—but no room for a hinged door to swing into the kitchen? A folding door can solve that problem, and do it decoratively. Clopay has come up with two attractive additions to its folding door collection: one is sectioned to fold as a road map does, the other to resemble woven bamboo. Both are finished in scratch-resistant, easy-to-clean vinyl and modestly priced. The first is called Monaco, the second is Islander. They are sized to fit a standard two-foot-eight by six-foot-eight opening.

A new front entrance door may very well improve the over-all appearance of your home, especially if it's as distinctive as Simpson Timber's new Castillo door. Carved deeply into the door are 22 panels, one of which is intricately designed in the Spanish manner. Produced of moderately priced Douglas fir or hemlock, all kiln-dried, it comes unfinished in a standard six-foot-eight height and a choice of two-foot-eight or three-foot widths.

Wormy chestnut is as scarce as whooping cranes, so how about beet'e pine? An Ore- (*Continued*)



Good design and a moderate price combine nicely in this new Aquamix single-lever kitchen sink faucet from American-Standard. Spout turns a full 360 degrees if you wish, and the aerator head tilts 45 degrees from right to left. Water is controlled by ceramic discs.



Anyone wanting a rough-textured rustic-looking wall might consider the handsome new prefinished hardwood paneling at right. From Marlite, and named Barnside, it is a surprisingly close copy of weathered barnwood. But unlike the real thing, these planks, eight feet long and 16 inches wide, resist hard wear and stains, can be cleaned up with a damp cloth.













Window shopping?

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Good news

Continued

gon lumber firm, Brooks-Scanlon, offers solid wood paneling of Ponderosa pine naturally distressed by bark beetles, flathead borers and blue-stain fungus. The wood, previously considered unusable, is now gathered in by the firm—a step, by the way, that helps maintain a cleaner, safer forest and reduces potential fire hazard. The wood, named Brookswood, is really quite attractive as wall paneling. For details, write the firm at P.O. Box 1111, Bend, Ore. 97701.

Shangle replaces shingle in the vocabulary of Certain-teed Products Corp. What is it? A handsome new heavy-weight asphalt shingle resembling hand-split wood shakes in style and texture. The shingles—sorry, Shangles—are produced in three wood tones and applied to give a random-laid appearance.

Celebrations and birthdays go together naturally. It should be no surprise then that the Kohler Co., 100 years old this year, celebrated with (what better?) the introduction of a classic bathtub. Named the Birthday Bath, the enameled cast-iron tub features a roll rim, high sloping back and brass legs with marvelous ball-and-claw feet. Produced in black, bright red or white, the tub measures a comfortable six feet long and 37½ inches wide. Made to accompany the bath: antique-styled faucets and handles with exposed piping.

Air-moving ducts are unlikely to be a part of your breakfast (or lunch or dinner) conversation. But if new heating or air-conditioning is in your remodeling plans, you would do well to investigate Johns-Manville's new preformed rigid fiber glass duct. It has three things going for it: insulation qualities, easier installation and perhaps less cost than sheet metal ducts.

Replacing a furnace, we're told, accounts for a sizable slice of home improvement business. Keeping up with the times, Lennox Industries introduced in January two new furnaces: the E10 for electric and the G11 for gas, both a result of the latest in comfort engineering and both adaptable to the company's air conditioning, air cleaning and humidification equipment.

Real barn siding is in demand for outside and (Continued)



Cheers for the new stick-down tiles! Now the designs have come of age and are more decorative. This is Chancery, and it's one of the latest additions to Armstrong's Place 'n Press collection, available in six color combinations.



Known for its quality kitchen cabinetry, Wood-Mode now offers cabinets for the bath (or any room in the house). Hamper at left is typical of units designed just for the bath. All sink, drawer and door bases, combination units, dressing tables and hampers are available in a complete range of styles and rubbed finishes.

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Good news

Continued

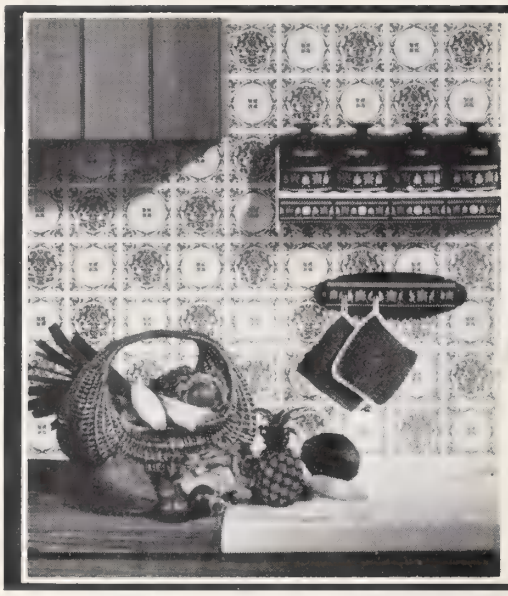
inside walls of homes. But the sources are shrinking and the price is going up. Thanks be to U.S. Plywood Division of Champion International. The company recently introduced a remarkably true plywood reproduction of barn siding. It's called Barnwall and can cover walls outside or inside—at moderate cost.

Insulating glass has always been a benefit for keeping out the cold. Now it's better, and an inert gas is the reason. Formerly, all insulating glass consisted of two sheets of glass sandwiching a blanket of air. Now the space between the glass is filled with an inert gas that's more effective than air in warding off the frigid blasts of winter—about 20% more effective, manufacturers estimate. Moreover, there is less chance for condensation to collect on the warm side of the window. For PPG Industries, the new unit is called Twindow XI. Libbey-Owens-Ford named its new insulating glass Thermopane XI.

Wallpaper or not—Montgomery Ward gives you an easy choice for decorating walls. Use either the Mood Maker—paint with a special applicator that produces a wallpaperlike veining—or its vinyl-coated wallpaper squares, prepasted and pretrimmed, easy to install on your own.

Brick as an accent wall inside the house can be most attractive. Trouble is, installation usually presents problems. Masonite has come up with an engaging answer: brick replica panels produced of lightweight fiber glass-reinforced plastic. Realistic in texture, color and grout lines, the new panels, called Roxite Heritage, are easy to install. Also introduced: a panel with a rosewood design, called Rosado, and Valencia White, a hardboard panel with the look and feel of cork.

Cushioned wood flooring may not sound possible, but it is. The floor is fine grained oak in parquet-styled squares, backed by a ⅛-inch layer of plastic foam, which is already coated with an adhesive. You peel away the protective paper and stick down the tile, inserting the tongue of one square into the groove of the next. All that's required is a sound sub-floor. It's called Hartco Wood Foam-Tile, made by Tibbals Flooring Co., Oneida, Tenn. 37841. ■



Vivid colors and a lively pattern spruce up the backsplash in this kitchen. Imported ceramic tile does it, the blue-on-white Gent I and Gent II designs from Villeroy & Boch in West Germany, distributed by Amsterdam Corp., New York. Four-inch tiles have a crackled finish.



Practically perfect for remodeling in house or apartment, Mini Track lighting by Progress offers you the chance to light your interior spaces architecturally with relative ease. Unit at right is one of several designs for track.



GAF introduces a better side to siding.

GAF now has a siding that's as durable as it is beautiful. It's called Vanguard. And that means leader.

Vanguard lasts longer because it's made from vinyl. And, unlike most non-vinyl sidings, it keeps its good looks all by itself.

The colors (there are 4 of them) go clear through the vinyl. So Vanguard won't show scratches and never needs painting or finishing.

And since it's weather resistant, it won't rot or corrode either. Which means it'll last as long as the house you put it on.

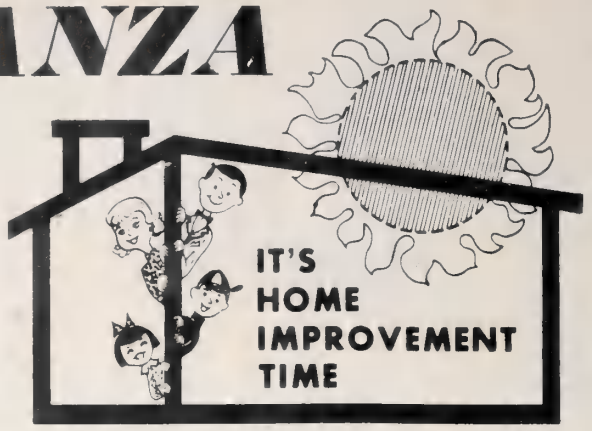
Finally, this great new siding comes with GAF's 20 year guarantee against manufacturing defects.

Vanguard Vinyl from GAF. We think you'll be glad to have us on your side. For further details call your GAF Building Products dealer, or write: GAF Corporation Building Products Division, Dept. HB-5, 140 West 51 St., New York, New York 10020.

gaf® Vanguard™ Vinyl Siding

HOUSE BEAUTIFUL'S BOOKLET BONANZA

. . . a wealth of booklets filled with new ideas, products and methods that can help you avoid making costly mistakes when you remodel, redecorate, build or buy a home. To order the booklets you want, circle the appropriate numbers on the Reader Service Order Form inside the back cover of this issue. Enclose 50 cents for processing. To insure delivery, please include your zip code.



NATIONAL HOME IMPROVEMENT COUNCIL MEMBERS

1. SMART WINDOW PLANNING. All new 24-page, full-color folder gives information on different types of wood windows and gliding doors and on "Perma-Shield" windows and gliding doors that have sash and frame encased in lifetime rigid vinyl sheath. Helpful for the home planner or remodeler. **Andersen Corp. Free.**

2. DOG-TEX BROCHURE. "Helpful Hints in Housebreaking your Dog" gives easy-to-understand tips for training your dog and includes directions for removing dog spots on carpets, rugs, linoleum, tile, wood. A must for every dog owner. **Consolidated Chemical Co. Free.**

3. "LET'S LIVE COLOR." From Tru-Test Paints—32 pages of illustrated advice for the home decorator. Professional tips for use of color themes and new color contrasts, solving problems with color, antiquing and exteriors. At True Value Hardware Stores. **Cotter & Co. 25¢.**

4. WINDOW STYLES BOOKLET. The ABCs of window styles fetchingly presented with window facts, features and planning questions and answers in a brochure entitled "Caradco Classics." The booklet includes striking color illustrations in 22 delightful pages. **Caradco Division —Scovill Mfg. Co. Free.**

5. "THE WATER WORKS." An attractive four-color brochure describes the workings of all elements of a home's plumbing system. Produced by Delta Faucet Co., it features proper care and functioning of kitchen and bathroom sinks, toilet, shower/tub, water meter, dishwashers, washing machines and water heaters. **Delta Faucet Co. Free.**

6. "GEORGIA DAYS." A 48-page, full-color guide to Georgia includes maps and complete travel information for the entire state. The booklet gives the latest information on historical sites, camping areas, golfing, hunting, lakes, colleges and annual events. **Georgia Department of Community Development. Free.**

7. KITCHEN AND LAUNDRY INNOVATIONS. A booklet to help stimulate your imagination as you plan your new kitchen and laundry center. **General Electric. $1.**

8. HOW TO BUY A ROOF. Basic information on how to select a new fire-resistant fiber glass roof for your home, with a comparison of roofing materials. **Johns-Manville Corp. Free.**

9. NUTONE BUILT-IN PRODUCTS GUIDE. Beautifully illustrated, color magazine has 76 pages of ideas and information on a wide variety of systems for comfort, convenience and security. Analyze your life style to choose functional equipment for home ventilation, home entertainment centers, even garage door operators. **NuTone, Division of Scovill. $1.**

BATH EQUIPMENT & ACCESSORIES

10. BATHROOM GUIDE. This six-part folder includes a beautiful color brochure illustrating sample bathrooms and remodeling suggestions, easy-to-use, accurately scaled fixture cutouts, grid sheets, a color selectory and handy pocket catalog. **American-Standard. $1.**

11. SOFTEE ACCESSORIES. Leaflet shows use of colorful plush Softee accessories in various combinations for an entirely new bath décor. A swatch of the lush pile 100% Orlon® fabric is attached to the leaflet for your viewing. **Dorothy Dean Co. 10¢.**

12. BATHROOM PLANNING BOOK. How to put more living room in your bathroom is the theme of this new booklet containing the latest in decorating, color and accessory ideas and featuring 10 new, professionally designed, practical bathrooms in conventional sizes—from a four-foot-square powder room to a 14 by 17-foot luxury bath. **Eljer Plumbingware. $1.**

13. THE NO-TILE BATH. This full-color folder illustrates exciting examples of the totally new look in bathroom décor. Room settings show the wide range of decorating possibilities now available with moisture-resistant Formica-brand bathroom wall paneling and Formica laminate surfaced vanitories and shelving. **Formica Corp. Free.**

14. THE "SASSY" LOOK IN BATHROOMS. A guide to decorator bathroom seats, as well as ideas with Magnolia "Sassy" stick-ons—colorful feminine eyes and mouth printed on self-adhesive, die-cut vinyl that can be applied to bathroom fixtures, shower door, mirror or almost any surface. **Magnolia Products. 25¢.**

15. "THERE'S ONLY ONE." A complete line of quality bathroom and kitchen single-handle mixing valves is shown in this full-color six-page catalog of plumbing fixtures and trim. **Moen/Division of Stanadyne. Free.**

16. BATHROOM FITTINGS AND HARDWARE. A year in the making, Sherle Wagner's new color catalog beautifully illustrates the firm's lovely bathroom fittings and hardware, including the semi-precious stone and hand-decorated china collections. It's a reference work that is a joy to consult. **Sherle Wagner. $2.**

BEDDING

17. HOW TO BUY A MATTRESS. Petite booklet includes do's and don'ts, tells how mattresses are made, how to decide the firmness and size you need and how to give proper care. Complete information given on "Beautyrest" designs, with purse-size Shoppers Guide giving models and prices. **Simmons Co. Free.**

BUILDING MATERIALS

18. ROOFING AND SIDING BOOKLET. Information-hungry consumers will treasure "What you Should Know About Roofing and Siding Before You Build or Remodel," a new 32-page booklet packed with ideas, advice and illustrations. From **Bird & Son Inc. 50¢.**

19. NEW HANDBOOK ON WOOD AND WOOD STAINS. Handsomely illustrated color booklet answers those questions most commonly asked about types of stains, how to apply them, color effects, exterior and interior staining, stains for furniture, helpful hints for better results and when to stain, when to paint. **Samuel Cabot Inc. 25¢.**

20. NATUREL SERIES. Color brochure shows living room, bedroom, dressing room, family room and dining alcove decorated with panels that look like brick (in white and red) and stone (in natural and white) and with cork panels in natural dark brown and in stark white, plus settings featuring panels in the Naturel series. **Masonite Corp. Free.**

21. STAIN COLOR CARD. Color foldout suggests how to achieve the most from wood's natural beauty of grain and texture. Stain recommended is guaranteed never to crack, peel or blister. Folder shows 66 colors and gives complete instructions for staining over painted rough wood and obtaining the best results on new wood. **Olympic Stain. Free.**

22. PELLA WINDOW & DOOR IDEAS. Colorful booklet shows double-hung, casement and awning windows, along with sliding glass patio doors framed in conventional wood or low-maintenance aluminum. Wood folding doors are also illustrated in contemporary and traditional homes. **Rolscreen Co. Free.**

23. CERAMIC TILE. Imaginative ways to use ceramic tile for added beauty and value throughout your home are pictured in this full-color booklet. A lot of ideas. **Tile Council of America. 25¢.**

CARPETS & FLOORING

24. "HOW TO SELECT YOUR CARPET AND KEEP IT NEW." In addition to the title subject, this guide also discusses how to restore the carpet you're thinking of throwing out, how to recognize and clean carpets with soil-release problems, how to test cleaning methods and safety before you buy. **Argo & Co. Inc. 25¢.**

25. NO-STATIC CARPETS. This interesting and informative booklet describes in layman terms, the availability of carpeting containing Brunslon static-control yarn. No longer does the housewife have to live with static in carpeting. **Brunswick Corp. 25¢.**

26. FLOOR IDEAS IN HARDWOOD. This 12-page color booklet illustrates and describes every type of decorative hardwood floor for use in homes, (*Continued*)

CIRCLE THE NUMBER OF BOOKLETS YOU WANT ON REPLY CARD OPPOSITE PAGE 200



Not just another pretty faucet.

Of all the faucets you can buy, the Delta faucet is the one styled to look good and work even better.

It has no washer. No washer to wear out. No washer to change, ever.

And because it has no washer, the patented Delta faucet is the closest thing yet to a drip-free faucet.

Delta faucets. With the fashionable look and the functional works. In one handle or two for both kitchen and bath.

Delta. To see how well one works, turn it off.

Write for our free, full-color 16-page brochure. Delta Faucet Company, A Division of Masco Corporation, Greensburg, Indiana 47240, and Rexdale, Ontario.

Delta Faucets.

Washerless. To work as good as they look.

including fashionable new dark finishes, beautiful random-width floors, block patterns, pegged floors and traditional strip types. **Bruce Flooring, Division of Cook Industries Inc. 25¢.**

27. **"FLOORING FOR THE GOOD LIFE."** A 16-page full-color home decorating guide shows coordinated room interiors featuring Congoleum Shinyl Vinyl no-wax floors. A large selection of resilient flooring designs is discussed, with tips on floor care. **Congoleum Industries. 25¢.**

28. **DECORATING WITH GENUINE INDIA HAND-MADE CARPETS.** A magnificent range of carpet designs is featured in full-color in this all-new 24-page booklet. Lots of decorating ideas are given for imaginative ways to make your home look more exciting with these carpet masterpieces. **Pande, Cameron & Co. $1.**

29. **AIDS TO CARPET CARE.** Included in this booklet is valuable information on vacuuming, the professional cleaner, plant cleaning, on location cleaning, shedding and fluffing, sprouts, static electricity, carpet beetles and moths, piling, fading, shrinkage, shading, etc. A complete spot removal chart is also given. **Patcraft Mills. 25¢.**

30. **DESIGNER SERIES CARPETS AND RUGS.** Color folder presents custom carpets in a variety of textures and custom-matched colors, with hand-knotted fringe, if desired, and a choice of any size or shape without waste. Wool and Acrilan acrylic pile offered. **Philadelphia Carpet Co. Free.**

CURTAINS, DRAPERIES & FABRICS

31. **DON'T CRY OVER SPILT MILK.** . . . or wine or ink or your husband's hair oil! If your chairs and sofas are protected with DuPont Zepel, most staining agents roll right off the fabric or can be blotted up. You can do yourself a favor by sending for a complimentary blotter to blot up the spills—And if your fabrics aren't protected by DuPont Zepel, the front has a stain removal almanac. **DuPont. Free.**

32. **"HOW TO MAKE YOUR WINDOWS BEAUTIFUL," VOLUME IV.** All-new book has 132 pages of current fashions in windows, with more than 135 photographs of rooms in full color, suggestions for color schemes and drapery fabric selections, instructions on how to make draperies and tips on selection of proper drapery hardware. **Kirsch Co. $1.**

DECORATING IDEAS

33. **NEW DECORATING IDEAS.** The natural, kiln-fired beauty of ceramic tile is shown in this 16-page color brochure featuring a variety of handsome room settings including foyers, dining rooms, kitchens and bathrooms. New products introduced by American Olean include Redi-Set pre-grouted tile, and the bright bold Caribbean tiles. Thirty-six color combinations suggested. **American Olean Tile Co. 10¢.**

34. **OUTDOOR DECORATING GUIDE.** Booklet features new ideas in awnings, patio shades, cabanas, beach shades and other designs. Fabrics are made of 100% acrylic fiber and carry a five-year guarantee. **Glen Raven Mills. Free.**

35. **1973 LITTLE GIANT DECORATIVE WATER & LIGHT PRODUCTS BOOKLET.** Featured here are ways to use waterfall and fountain sets, fountain ring sets, outdoor accent items, utility pumps, submersible lights, star-brite lighting, pool cover pumps and mini-fountains—all great ideas for decorating your home. **Little Giant Pump. Free.**

36. **"COUNTERPOINT"** Part of the Martex Master Plan to help you decorate more daringly and less dubiously; to reflect your own individuality in your surroundings. You can pick whatever you like best from the past, the present and future. **Martex, Division of West Point Pepperell. 50¢.**

37. **BEAUTIFUL ROOMS MADE EASY.** Full-color 64-page book gives ideas and techniques for decorating with fabrics, pillows and accessories and coordinating window treatments for a custom-decorated look and tells how to measure bedspreads and draperies for perfect fit. **Nettle Creek Industries. $1.**

38. **NORMAN'S OF SALISBURY.** A 12-page, full-color brochure pictures bedspreads and unusual window treatments in actual room settings, glimpses of the many looks and the many moods you can create with coordinated fabrics in delightful patterns, textures, styles and finishes. **Norman's of Salisbury. Free.**

39. **COUNTRY FRESH DECORATING GUIDE.** A 16-page color book from the Utica Fine Arts collection by J. P. Stevens & Co. Inc. This book illustrates easy-to-do decorating ideas using sheets and towels. **Stevens Utica. 50¢.**

DECORATIVE ACCESSORIES

40. **"INSTANT DECORATING IDEAS FOR THE CREATIVE WOMAN."** These 30 pages will bring out the decorator in you. It's a thoughtful booklet offering affordable ideas, furnishing ideas, elegant ideas. **Bassett Mirror Co. Inc. 50¢.**

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This year you're probably going to buy a cordless electric grass shear.



This one's from Black & Decker. Only $14.99. What are you waiting for?

This cordles
electric grass shea
operates on four powerfu
rechargeable batteries. It ha
resharpenable blades.* It has ste
gears, and a rugged ABS plast
housing. Plus an automatic lock-off switc
It's covered by our 90-day Rapid Exchange an
a full one-year guarantee. No matter how yo
compare them, the B&D cordless grass shear really cuts i
And it's only $14.99 with Charger.

#8280

*Optional blade sharpener $1.89

expect the best fro
Black & Decke
for less than you'd expe

For your nearest B&D Dealer, dial as long distance (800) 243-6000 FREE, day or night
In Conn., dial 1-800-882-6500 for your B&D Dealer

IT'S HOME IMPROVEMENT TIME

41. "THE FRENCH SELECTION." Bernardaud Porcelain from the famed Limoges section graces the festive tables of Europe, *de rigueur* in the finest French households. Here, illustrated, are 18 of the patterns you can have. **Bernardaud Porcelain. 25¢.**

42. MIRRORS. This Carolina Mirror Corp. catalog covers the full line of decorative framed mirrors from the world's largest manufacturer of mirrors in a 28-page, color booklet showing mirrors of every style and size in room settings. **Carolina Mirror Corp. $1.**

43. WILLIAMSBURG REPRODUCTIONS. The complete guide for browsing and buying from Colonial Williamsburg, this is an essential reference book for decorators. Everything from paint chips to wallpaper, furniture to decorative accessories is included in the 200-page guide, with full-color illustrations throughout. **Craft House. $2.95.**

44. FLOOR CLOCKS. Attractive color-illustrated brochure from Ridgeway shows ideas on how and where to use floor clocks as decorative furniture accessories. It pictures 18 Ridgeway grandfather floor clocks in different styles and sizes and in a choice of six wood and six decorator finishes. List of dealers is included. **Ridgeway Clocks, Division of Gravely Furniture Co. Inc. Free.**

45. CLOCK BROCHURE. Chiming grandfather and grandmother clocks from America's oldest maker are shown in full color. Retail prices included, as well as information on the features of various kinds of clocks, descriptions of finishes, styles, etc. **Herschede Hall Clock Co. 25¢.**

46. CLOCKS. This full-color brochure illustrates 12 of Howard Miller's most popular grandfather clocks as well as several wall clocks and the World Time Clock. Descriptions and measurements of each clock are included. **Barwick Division of the Howard Miller Clock Co. Free.**

47. "BEAUTY IS GLASS FROM VIKING." These 42 pages of pictures and text tell the story of how Viking Treasured American Glass is made—not a catalog but an interesting and authoritative book on glassmaking. **Viking Glass Co. 25¢.**

48. SPIRAL STAIRWAYS. Examples for homes, institutions and commercial installations, either custom-made or standard designs, are illustrated in full color in this catalog. **Woodbridge Ornamental Iron Co. Free.**

FOOD & DRINK

49. EARLY TIMES. An interesting and informative assortment of recipe booklets gives helpful hints for the use of alcoholic beverages. Included with the recipes is a folder on unusual gift accessories, featuring the Early Times Pussycat Glass Offer. Through **Brown-Forman. Free.**

50. FRUIT-OF-THE-MONTH CLUB. A special summer brochure features a tantalizing selection of the world's best fruit. For fruitful gifts: Summer FOMC brochure. **Harry and David. Free.**

51. "HOW TO READ A WINE LABEL." An informative study of wines from all leading wine-producing areas, written by William Clifford, this handy reprint booklet contains the complete three-part series of the highly acclaimed articles that originally appeared in House Beautiful in 1971. **House Beautiful. 50¢.**

52. PARTY RECIPES and SUCCESSFUL ENTERTAINING. Two booklets: The first has recipes for dips, spreads and toppings to be served in the Gourmet Susan, a food stand with three compartments; the second gives recipes for drinks and accompanying snacks. **Irvinware. 50¢ for both.**

53. NEW 68-PAGE "CROCK POT" COOKBOOK. 150 special recipes are given for slow electric cooking in stoneware "Crock Pot," which cooks all day while cook is away. Literature on other gourmet electrics. **Rival Mfg. Co. 10¢.**

54. "THERE'S MORE TO WINE-DRINKING THAN THE WINE." This new color brochure offered by West Virginia Glass gives a wealth of information on the proper serving of wine and choosing the right wineglasses. **West Virginia Glass Co. 25¢.**

FURNITURE

55. COLONIAL FURNITURE. Imaginative ideas for bedroom and dining room are presented in these two colorful catalogs featuring selections from the country colonial collections. **American Drew Furniture Co. $1.**

56. THE BAKER BOOK. New handsomely bound volume for your permanent library has more than 250 pages showing the Baker collections of authentic English and Far Eastern designs, plus an "album" selection of settings. **Baker Furniture Co. $5.**

57. "BASSETT LETS YOU SHOW YOUR STYLE NOW!" A colorful 40-page brochure of bedroom, dining room, upholstery, tables, and nursery furniture in all popular styles, this literature also gives decorating hints to help you be more confident about buying furniture. **Bassett Furniture. 50¢.**

58. BENNINGTON SOLID PINE FURNITURE. Attractive brochure has full-color room settings and individual illustrations of Freedom Period pieces superbly crafted of antiqued Vermont pine for bedroom, dining room, living room and family room. Designs are based on masterpieces from America's historic past. **Vermont Furniture Co. 25¢.**

59. INDOOR-OUTDOOR FURNITURE. This 16-page color brochure shows a variety of (*Continued*)

CIRCLE THE NUMBER OF BOOKLETS YOU WANT ON REPLY CARD OPPOSITE PAGE 200



Johns-Manville put a new fiber glass roof on this old fire house to make a point about wind beauty value and fire.

Until recently, this 105-year-old building was the home of the Volunteer Fire Department of Georgetown, Colo.

Now it's a museum of antique fire-fighting equipment and memorabilia.

Helping Georgetown protect this unique bit of Americana: *Johns-Manville's extraordinary new Rampart™ shingles.*

Unlike conventional shingles, Rampart shingles are built with tough, fire-resistant **fiber glass.**

Seal-O-Matic® stripe bonds shingles together against wind

No-cut-out styling and random edge add strong horizontal accent

Fiber glass is so resistant to fire, in fact, that UL has given Rampart its highest fire rating—Class A.

And Rampart's **fiber glass** base contains about 50% more weatherproofing asphalt than conventional shingles for lots longer roof life.

You'd expect to pay a lot for shingles like this, but you don't. Rampart is the lowest priced Class A shingle you can buy!

Want to know more? Send for the fact-filled booklet, "How to buy a Roof."

Johns-Manville

Box 5705-RP 140, Denver, Colorado 80217

Please send me a copy of "How to Buy a Roof," comparing **fiber glass** shingles with other popular roofing materials from every standpoint, including wind, beauty, value—and fire.

Name _____

Address _____

City _____

State _____ Zip Code _____

CAN A LET-ME-ENTERTAIN-YOU TYPE FAMILY, GET-IT-TOGETHER INDOORS OR OUT WITH THE SPEED AND FUN OF OUR ***PORTABLE MICROWAVE RANGE?***



Oh Happy Day! Wherever the action is — that's where you can be with your portable Thermatronic. All the same great features as built-in units, including a browning element. Push it into the patio, wheel it into the den. Take a portable to the party! For how to, write us!

Thermador

Has all the answers to Microwave Cooking.

5119 District Blvd., Los Angeles, California 90040

Meadowcraft Furniture in indoor and outdoor settings. Sent with the booklet is a listing of dealers in all parts of the country. **Meadowcraft. 50¢.**

60. "COME HOME TO BARCALOUNGER." A colorful mini-brochure illustrates the new Barcalounger pop-up chair and 12 other fine Barcalounger reclining chairs. **The Futorian Co. Free.**

61. DESIGNS IN DINING. How to forget what Mama liked and find your own excitement in dining room furnishings—that's the theme of this 16-page booklet, showing nine dining rooms and three bar suites and listing model numbers, colors and sizes. **Chromcraft Corp. 25¢.**

62. MODERN FURNITURE DESIGNS BOOK. These 50 pages showing various furniture styles include upholstered sofas and chairs, wooden cabinets and chairs, coffee tables and occasional pieces. **Design Import. $1.**

63. DREXEL BOOKLET COLLECTION. An outstanding series of booklets illustrates the Drexel designs in Italian, provincial, Mediterranean and contemporary styles. Each book is a complete guide for selecting bedroom, dining room, occasional pieces. **Drexel Furniture. $2.**

64. FLEXSTEEL STORY OF FINE FURNITURE. Highlights of Flexsteel's upholstered furniture collections are shown in color, accompanied by its construction story. **Flexsteel Industries. 10¢.**

65. EXCITING COLLECTION OF TABLES. This handsome portfolio illustrates a complete line of tables and cabinets in French, Mediterranean, Italian and modern styles available in a versatile choice of woods and finishes. **Gordon's Inc. $1.**

66. DECORATIVE FURNITURE BOOKLETS. Tucked away in a lovely miniature box, these booklets show French, Italian, Early American, Oriental and contemporary tables, desks, cabinets, sofas, chairs, love seats, commodes and curios, available in choice imported and domestic woods. **Hammary Furniture. $1.**

67. HARDEN FURNITURE. This new 1973 catalog contains 132 pages of color and black-and-white illustrations showing a variety of furniture styles and room settings, plus the history of this 106-year-old firm and guidelines on caring for traditional furniture. **Harden Furniture Co. $2.**

68. CONTEMPORARY FURNITURE. Henredon's Artefacts are featured in this booklet, a collection of bedroom, dining room and occasional furniture that is architectural in line, warm and informal in effect, inspired by ancient themes, contemporary in style. **Henredon Furniture Ind. $1.**

69. HENREDON UPHOLSTERED FURNITURE. These 64 pages of color and black-and-white illustrations show sofas, love seats and chairs, in a variety of styles, including sofas "By-The-Inch." **Henredon Furniture Ind. $1.**

70. HERITAGE PORTFOLIO. A collection of catalogs and brochures featuring Heritage styles includes a booklet on upholstery designs with many full-color photographs and a room-planning kit with grids and templates of typical furniture pieces. **Heritage Furniture Co. $2.**

71. FAMILY ROOM FURNITURE. Looking for comfortable family room furniture that will hold up under constant use? Howard Furniture offers a lifetime guarantee on all furniture lines. This 12-page, full-color booklet shows a wide range of styles and explains the guarantee. **Howard Family Room Furniture. 25¢.**

72. FURNITURE BROCHURE. This 22-page presentation shows collection of J-D Originals sofas, love seats, chairs and tables, all available nationally, with Mediterranean and traditional styling in exposed wood frames with beautiful detailing, many fabrics, finishes. **Jackson of Danville. 50¢.**

73. 18TH-CENTURY ENGLISH AND AMERICAN DESIGNS. Profusely illustrated catalog includes renowned Williamsburg reproductions, as well as the timeless designs of this leading furniture company. The volume could be indispensable for anyone interested in the elements, evolution and execution of the classics. **Kittinger Furniture Co. $3.**

74. "LIVELY LIVING WITH KROEHLER FURNITURE." New colorful 26-page booklet examines down-to-earth decorating for every lifestyle. Included are tips on smart furniture shopping, a guide to quality, an explanation of warranties, liveability-tested fabrics. **Kroehler Mfg. Co. $1.**

75. LANE FURNITURE. Lane makes "1,001 different pieces of furniture" to be sure you have a choice. Color folders show cedar sweetheart chests, living room, bedroom and dining room furniture, tables, record and beverage cabinets, bookcases and rocker-recliners. **The Lane Co. Inc. 25¢.**

76. RECLINING AND RELAXATION COMFORT. Full-color brochure features all La-Z-Boy styles, the sofette, (the reclining sofa), Reclina-Rockers, Loungers, the new HiLo Recliners and La-Z-Rockers, emphasizing the variety of styles available for ease and relaxation in any room. **La-Z-Boy Chair Co. Free.**

77. PLYMWOOD CATALOG. Build your home on Sugar Hill with the new 32-page color catalog of

CIRCLE THE NUMBER OF BOOKLETS YOU WANT ON REPLY CARD OPPOSITE PAGE 200

CAN A MOTHER OF SIX STAY CALM, HEAT SOUP, WARM A CASSEROLE FOR LUNCH WHILE THE POT ROAST IS COOKING–WITH A ***MICROWAVE RANGE/HOT FOOD SERVER/SELF CLEANING OVEN?***



Of course! And the speedy Thermatronic cooks clean. Just wipe it out. The same goes for the Hot Food Server. Naturally, the oven cleans itself. Thermador has THE most complete line of microwave ranges. Seven models to choose from. To find the perfect one for you, write us!

Thermador

Has all the answers to Microwave Cooking.

5119 District Blvd., Los Angeles, California 90040

CAN A HANDSOME, SWINGY BACHELOR WITH A SMALL TOWN HOUSE MAKE A LITTLE EXTRA TIME WITH A ***MICROWAVE RANGE / HOT FOOD SERVER?***



You'd better believe it! Anyone who needs a little extra time, needs a Thermatronic Range. It cooks fast and browns beautifully with its own browning element. Combine it with a hot food server and you have a meal-planner. Want to get it together faster? Write us!

Thermador

Has all the answers to Microwave Cooking.

5119 District Blvd., Los Angeles, California 90040

Sugar Hill Pine furniture illustrating complete settings for any room in your home. **Plymwood Furniture Co. 50¢.**

78. THE COMFORTABLE WORLD OF ROCKING AND RECLINING. E-Z Lounger brochure offers ways to achieve sink-down, stretch-out relaxation with just a touch of the leisure lever—and rich, elegant styling in traditional, contemporary and Early American designs. **Pontiac Chair Co. Free.**

79. BRINGING BEAUTY TO THE HOME. An 18-page full-color guidebook includes basics of decorating, choosing upholstered furniture, using decorative accents, care of fine furniture. **Riverside Furniture Corp. Free.**

80. SELIG'S NEW DESIGN FOLIO. Shown in beautiful color are the Custom Imperial living room furniture, sofabeds, occasional tables in imported chrome and glass and accessory pieces from our largest source of contemporary furniture. **Selig Mfg. Co. Inc. $1.**

81. NEW COLORFUL EARLY AMERICAN FURNITURE FOLDER. The complete Pioneer Treasury Collection created by leading American designer Nicholas DeVries is shown, with measurements for easy room planning to help you bring genuine traditional charm to every room and ideas for blending this furnishing into your home. **Temple-Stuart. 15¢.**

82. HOME DECORATING PORTFOLIO. This collection contains colorful folders of various furniture fashions, floor plan graph paper, templates (scaled furniture shape cut-outs to help plan room arrangements) and helpful hints from Interior Designer Edmund T. Lawyer. **Stanley Furniture Co. $1.**

83. SUMMER AND CASUAL FURNITURE. A colorful brochure shows all five lines of this firm's patio and poolside furniture, plus a color selection chart and suggested retail prices. **Tropitone Furniture Co. 10¢.**

84. "FURNITURE DESIGNED FOR GRACIOUS LIVING." This 52-page brochure contains both color and black-and-white photographs of bedroom and dining room furniture, breakfronts, wall cabinets and occasional pieces. **Union National Inc. 75¢.**

85. DECORATING GUIDE. Full-color brochure illustrates the complete Lorraine IV Collection of French Provincial dining room and bedroom furniture. Shown with room settings, the brochure provides many decorating ideas, plus complete information on this fine French Provincial furniture. **White of Mebane. 50¢.**

86. WEIMAN'S NEW ESTATES COLLECTION. This new color brochure gives all details on Weiman's new 50-piece collection of contemporized period design for the dining room and the bedroom, plus upholstered pieces and occasional furniture for any area. **The Weiman Co. Free.**

87. "IDEAS FOR THE GREAT INDOORS." This 24-page presentation is filled with colorful ideas to spark your decorating imagination for every room in your own "great indoors," with smart furnishings to suit any taste. **Lee L. Woodard and Sons Inc. $1.**

GARDENING MATERIALS

88. DAYLILIES AND IRIS BROCHURE. Daylilies are nearly foolproof, totally spectacular. They love sun, like shade, thrive on neglect—to mention only a few of the details given in this brochure. Or if you care for color, you may want the iris brochure, discussing how this plant snubs pests others seem to invite, and giving a thorough guide to this beautiful flower. **Jackson & Perkins. Free.**

89. HOME GREENHOUSES. Full-color catalog of attached and free-standing home greenhouses gives detailed instructions on heating, cooling, ventilation, shading, construction and site-choosing. Prefabricated for inexpensive and easy installation, the all-aluminum greenhouses range in price from $495 to $2,500; window greenhouses are from $135 up. **Lord & Burnham. Free.**

90. EVERGREEN AND HARDWOOD SEEDLINGS AND TRANSPLANTS. This comprehensive color catalog includes rhododendron, azaleas, junipers, Japanese yew and arborvitae, ground covers, landscaping shrubs, container-grown plants and perennials. Wholesale planting lists are outlined, plus money-saving specials, a guide for extensive field planting, and for the home landscaper. **Musser Forests Inc. Free.**

91. "ALL ABOUT VEGETABLES." 112-page book with 48 pages of full-color illustrations. Discusses growing techniques and delves into exotic recipes and hints for preparing mouth-watering fare from the vegetables you grow. It makes both the growing and the preparation of vegetables an excitingly different experience. **Ortho, Chevron Chemical Co. $1.25.**

92. LAWN CARE EQUIPMENT. Parker Sweeper Co. offers a fully-illustrated, four-color catalog of its 1973 lawn care equipment. A complete line of power-driven and manual lawn sweepers for every lawn-beautifying need is described in detail, along with power rakes, vacuums and blowers. **Parker Sweeper Co. 25¢.**

93. NURSERY BROCHURE. This attractive catalog is sure to give you a case of "Spring Fever." Over 400 varieties of roses, flowering, shade and fruit (*Continued*)

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trees, vines, evergreens, bulb and perennials are listed. **The Savage Farm Nursery. Free.**

94. "FOUR SEASONS" GARDENING GUIDE. This invaluable, lasting, weather- and moisture-proofed guide, 14 by 17 inches, contains seasonal hints for lawns, trees, shrubs . . . pruning and planting guide for seeds and bulbs for all. **True Temper. 25¢.**

95. WAYSIDE GARDENS CATALOG. A compendium of horticultural information and spring offerings shown on 216 full-color pages, including perennials, seeds, annuals, trees, shrubs, roses and bulbs. With each catalog, a $2 refund certificate to apply to orders. **The Wayside Gardens Co. $2.**

HEATING & AIR CONDITIONING

96. YORK TOTAL COMFORT SYSTEMS. A colorful six-page brochure describes the many benefits of a complete home comfort system consisting of heating, cooling, dehumidifying and air cleaning equipment. **York Division, Borg-Warner Corp. 10¢.**

HOUSEHOLD CLEANING HINTS

97. HOME CARE HANDBOOK. From a leading professional cleaning service, 24 pages of helpful tips tell how to keep your carpets, furniture, floors and walls looking brighter and cleaner longer and how you can stay ahead of household chores the way the professionals do. **ServiceMaster International Ltd. 25¢.**

KITCHEN PLANNING EQUIPMENT & ACCESSORIES

98. SMOOTH SURFACE COOKING EXPLAINED. New 20-page booklet lets you select the easy-to-clean smooth surface cooktop or range that's just right for the way you cook. Built-in electric ovens and Corning's Counter-Saver built-in work surface are also shown, designed to make less work, more beauty for your kitchen. **Corning Glass Works. Free.**

99. NEW COOKING SYSTEM AND COOKBOOK. This kit has an easy-to-use guide giving 18 basic cooking methods and the ingredients used in 16 countries for preparing thousands of international dishes, plus a cookbook listing 150 world-famous dishes. **Ekco Housewares Co. $1 per kit.**

100. WATER CAN SERVE YOU THROUGHOUT YOUR HOME. A 32-page illustrated brochure of stainless steel sinks gives many ideas to assist you in your kitchen planning and sink selection, showing sinks for kitchen, laundry, bath and recreation rooms —more than 50 models illustrated. **Elkay Mfg. Co. 25¢.**

101. SOAK CYCLE. Patented feature of KitchenAid dishwashers —built-ins, convertible portables, front-loading and dishwasher/sink combinations—and shows and describes top-loading dishwashers for small kitchens. **The Hobart Mfg. Co. Free.**

102. "GREAT BATHROOM IDEAS BEGIN WITH KOHLER." Colorful 32-page booklet offers bathroom and powder room planning and decorating ideas to help in your fixture and fitting selection. Full-color reproductions, building and remodeling hints, floor plans and color coordinating ideas are included. **Kohler Co. 25¢.**

103. FASHION KITCHENS. Two exciting kitchen design books for the price of one. An oversized, 44-page, full-color book of dream kitchens illustrates the clean, uncluttered cabinet design of St. Charles, with hundreds of fresh ideas, color schemes, decorative hints and a bonus offer book adds to this with a new guide to special fashion kitchens. **St. Charles Mfg. Co. $2 for both.**

104. "CUSTOMIZED BUILT-IN FREEZERS/REFRIGERATORS." Literature describes nine models of built-in refrigerators and freezers with capacities ranging from 20 cu. ft. to 42 cu. ft., all 24 inches in depth and available customized with wood panelling, etc. Many ideas are outlined for coordinating this appliance. **Sub Zero Freezer Co. Inc. 25¢.**

105. "EASING THE CRISIS IN FOOD PRICES." A 48-page, full-color booklet with photos and charts tells how you can save time and money with proper food purchasing and storage. **Whirlpool Corp. 50¢.**

106. ROOMS BY WOOD-MODE. PICTUREBOOK III. More than 70 color photographs accompany these descriptions of custom-built cabinetry to brighten kitchens and many other areas of the home. **Wood-Mode Cabinetry. $1.**

LIGHTING

107. PROGRESS LIGHTING IDEAS. Looking for traditional, Mediterranean, Early American, contemporary or your own special blend? Booklet has many ideas for mixing or matching periods and styles as you like to put proper lighting where you need it; 128 full-color pages show beautiful lighting fixtures for every room, and outdoors, too. **Progress Lighting. 50¢.**

108. STIFFEL LAMPS. Beautiful 40-page brochure illustrates lamps and decorative furniture accessories of excellent design and taste. **The Stiffel Co. 25¢.**

TABLETOP

109. AYNSLEY BONE CHINA. When the Queen of England wanted bone china for her wedding table, she chose Aynsley. This 28-page full-color brochure shows the company's many distinctive dinnerware patterns. **Aynsley Bone China. Free.**

110. "THE CRYSTAL OF KINGS." Brochure featuring lovely Baccarat patterns with prices and the company's history is accompanied by "Céralène China" color folder showing 33 Limoges dinnerware patterns with prices and history and "Christofle Silver" pamphlet of French silverplated flatware. **Baccarat Inc. 60¢.**

111. "THE WORLD'S MOST RESPECTED CRYSTAL"—fully leaded, hand-blown crystal cut at the Cristalleries du Val St. Lambert in Belgium is presented in booklet showing 15 of the designs that have earned a world-wide reputation for elegance. **Cristalleries du Val St. Lambert. 25¢.**

112. GALWAY CRYSTAL. Brochure features 10 patterns, all fully cut, all fully leaded, now offered in America for the first time, from Ireland's renowned crystal house. **Galway Crystal. 25¢.**

113. GORHAM. Everybody wants beautiful tables and Gorham tells you how to have them in this booklet of wonderful ideas for coordinating sterling, china, crystal. **The Gorham Co. Free.**

114. LENOX CHINA & CRYSTAL. The latest Lenox China and Lenox Crystal patterns all featured in this brochure. Showing all the patterns in full color, with coordination advice. **Lenox Inc. Free.**

115. POPPYTRAIL BY METLOX. A 24-page color booklet shows 30 patterns of the designs they term "the American style in Dinnerware," hand-painted and hand-crafted in California, safe in oven and dishwasher. Price lists included. **Metlox Potteries. 10¢.**

116. COLORFUL TABLESETTING BROCHURE. This guide discusses the etiquette of proper table settings and gives many ideas for creating beautiful tables for yourself, illustrating Oneida sterling, silver-plate and stainless patterns, silver-plated and stainless holloware and melamine dinnerware. **Oneida Silversmiths. Free.**

117. "THE ELEGANT IMBIBER." Booklet illustrates the great shimmering look of Queen's Lusterware bar glasses in full-color, with ideas for choosing the right glass for every drinking occasion. **Queen's Lusterware. 25¢.**

118. THE DIPLOMATIC CHOICE. Brochure beautifully shows Marie Louise, the sterling flatware used exclusively at American Embassies worldwide, part of the Frank Smith Collection from **R. Blackinton & Co. Free.**

119. SHERIDAN SILVER CO. "Favorite Designs and Fine Silver Plated Holloware" includes serving sets, chafing dishes, goblets and bordered trays (each heavily silverplated) offering a rich heritage of Queen Anne, Chippendale and Renaissance styling. **Sheridan Silver Co. Free.**

120. "THE OBTAINABLE LUXURY." Supreme cutlery selected 10 of its most popular stainless designs, encased them in gleaming 23-carat goldplate and illustrates them all in this handsome brochure. **Supreme Cutlery. 25¢.**

121. WATERFORD CRYSTAL. This 32-page booklet displays a wide variety of lead crystal stemware and discusses the handcraftsmanship, designs and functional shapes in this cut crystal from Ireland. **Waterford Crystal. Free.**

TRAVEL

122. HILLHIGH HEALTH SPA. Designed for health and happiness, Hillhigh at Horseshoe Bend, Ark., is complete, elegant, professional. Color brochure gives full informaton, plus data on a three-day, two-night fun-filled holiday—all the things you like to do on vacation plus the beauty of the Ozarks. **Horseshoe Development Corp. Free.**

123. MISSISSIPPI GULF COAST. Full-color folder tells what to see and do on the Mississippi Gulf Coast . . . a year-round seashore resort offering 28 miles of beach, 10 golf courses, historical sites, scenic drives, attractions for all. **Mississippi Gulf Coast. Free.**

124. "THE GOODLIEST LAND." Beautiful, brand new and full of color, this 37-page guide tells how you can enjoy North Carolina's flowers and gardens. **North Carolina Travel & Promotion. Free.**

125. SOUTH CAROLINA. Beautiful booklet gives lavishly illustrated photographic tour of a state that offers plenty to see and do—36 pages describing beaches, mountains, fishing and fascinating off-the-beaten-path places. **South Carolina. Free.**

126. VIRGINIA. Mountains, beaches, history, scenic beauty, natural wonders, fun—no matter what your family loves, you'll find it in Virginia. And this free, full-color, 36-page guide is the perfect beginning for your planning. **Virginia State Travel. Free.**

WALLCOVERINGS

127. "GOING UP THE WALL CAN BE FUN." It's easy, too, when you decorate with wallcoverings by Birge. Two booklets—"How to Choose the Right Wallcovering" and "Easier Than Painting"—include a simplified set of instructions for hanging wallcoverings yourself. **The Birge Co. Inc. Free.**

128. IMAGINATION IN DECORATING WITH HARDWOOD PANELING PACKAGE. Six colorful folders illustrating paneling with imagination in kitchens, recreation, living, dining and bedrooms and vacation homes plus detailed "How to Apply Paneling Instructions." **Georgia-Pacific Corp. 25¢.**

MISCELLANEOUS

129. BARBECUE BOOKLET. A two-page booklet describes an all-electric barbecue that plugs into a 110-volt outlet and generates enough heat to cook in flame. Three models are shown, one with a pedestal and one with a cart (both with rotisseries available as an accessory), and a tabletop model J-5 with an AC-5 cart available as an accessory. **Beatrice Mfg. Free.**

130. COSMETICS & TOILETRIES. Under the sign of the Caswell-Massey apothecary are gathered

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ie most fascinating array of ostalgic cosmetic toiletries and fts from all parts of the world—eaching over a span of 220 ears. **Caswell-Massey Co. $1.**

31. ABOUT LETTERS, NOTES ND INVITATIONS. You'll find it asier to write if you have the orrect paper on hand. This in-rmative booklet will help you ecide which will be the most onvenient and useful. Also, tips n how to be a gracious corre-ondent. **Crane & Co. Inc. 25¢.**

32. OUTDOOR GAS APPLIANC-S. Colorful folders show Amer-a's leading line of gas barbe-ies with 19 styles to choose om. New portable gas grill that rries like an attaché case. Gas hts to fit any style of archi-cture, add night-time safety for ur property. **Charmglow. Free.**

33. "HOW TO START YOUR WN MAIL ORDER BUSINESS." ake money the mail-order way. ouse Beautiful's own Window opping experts share their mail der know-how with you in this w guide. **House Beautiful. 25¢.**

34. MANUFACTURED HOMES. lue and ownership benefits of s type of home are explained booklet. Shown are typical using designs that are avail-able in Mid-Western, Mid-Atlantic, Southeastern, Southwestern and New England states through professional builders. **Kingsberry Homes. $1.**

135. PRE-CUT CEDAR HOMES. "Home Planning Kit" contains a 44-page, full-color catalog of 16 models plus 82 floor plans. Price lists and other details included. **Lindal Cedar Homes Inc. $1.**

136. A SHORT COURSE IN NATURAL WOOD FINISHING. This 24-page booklet lists properties and characteristics of all kinds of woods. It covers surface preparation, equipment, staining, priming, filling, types of finishes, application schedules. **Pierce & Stevens Chemical Corp. 25¢.**

137. "ALL AMERICAN HOMES." A new 40-page full-color book from PPG Industries shows outstanding examples of contemporary housing. The book covers four major categories of housing: Builder, Custom, Manufactured and Resort Homes. New ideas with glass and mirrors. **Pittsburgh Plate Glass. 25¢.**

138. GUIDE TO SWIMMING POOL PLANNING. Pool-planning folder contains information on pool size and shape and templates to assist you in designing your swimming pool. Detailed color illustrations. **Pleasure Pools. Free.**

139. WATCH CATALOG. Beautiful 32-page brochure shows these lovely watches for men and women in a variety of styles to suit any taste or wardrobe. **The Rolex Watch Corp. Free.**

140. TIFFANY & CO. Solve your wedding, anniversary, birthday, graduation and other gift-giving problems by sending for Tiffany's 1972-73, full-color 144-page catalog. **Tiffany & Co. $1.**

141. A WORD ABOUT CHAMPAGNE. A booklet explaining everything—from the growing of the grapes to the popping of the cork—about the creation and enjoyment of fine Champagnes. **Mumm Champagne, Imported by Browne Vintners. Free.**

142. EXPENSIVE LOOKING SPIRAL STAIRS AT A LOW PRICE. Modular construction, easy to install, built of heavy-gauge steel. Dealer and distributor inquiries invited, please furnish letterhead with dealer inquiries. **Toce Brothers Mfg. Ltd. 25¢.**

143. TOMLINSON FURNITURE. Set of design folios presents both upholstered and cabinet furniture for dining and living areas. Hundreds of pieces are presented, many in color. Five design periods included. **Tomlinson Furniture. $5.**

144. RATTAN AND RAWHIDE. Booklet acquaints you with the special mood of classic rattan furniture—the way it blends into a style, whether traditional, modern or Oriental, and becomes part of it. **McGuire Co. 25¢.**

145. ACRES OF ORCHIDS. 1973 catalog, pictures in natural color 250 exotic orchids in array of hues, many genera. Includes $2. discount certificate applicable to order. Orchid-growing made easy and fun. **Rod McLellan Co. $1.**

146. PLANTS ARE LIKE PEOPLE. Best-selling gardening book by Jerry Baker. This exclusive edition has special additional section, "Guardin' Your Garden," how to control pests. Light, humorous and practical; 262 pages. **H. D. Hudson Mfg. Co. $1.** ■

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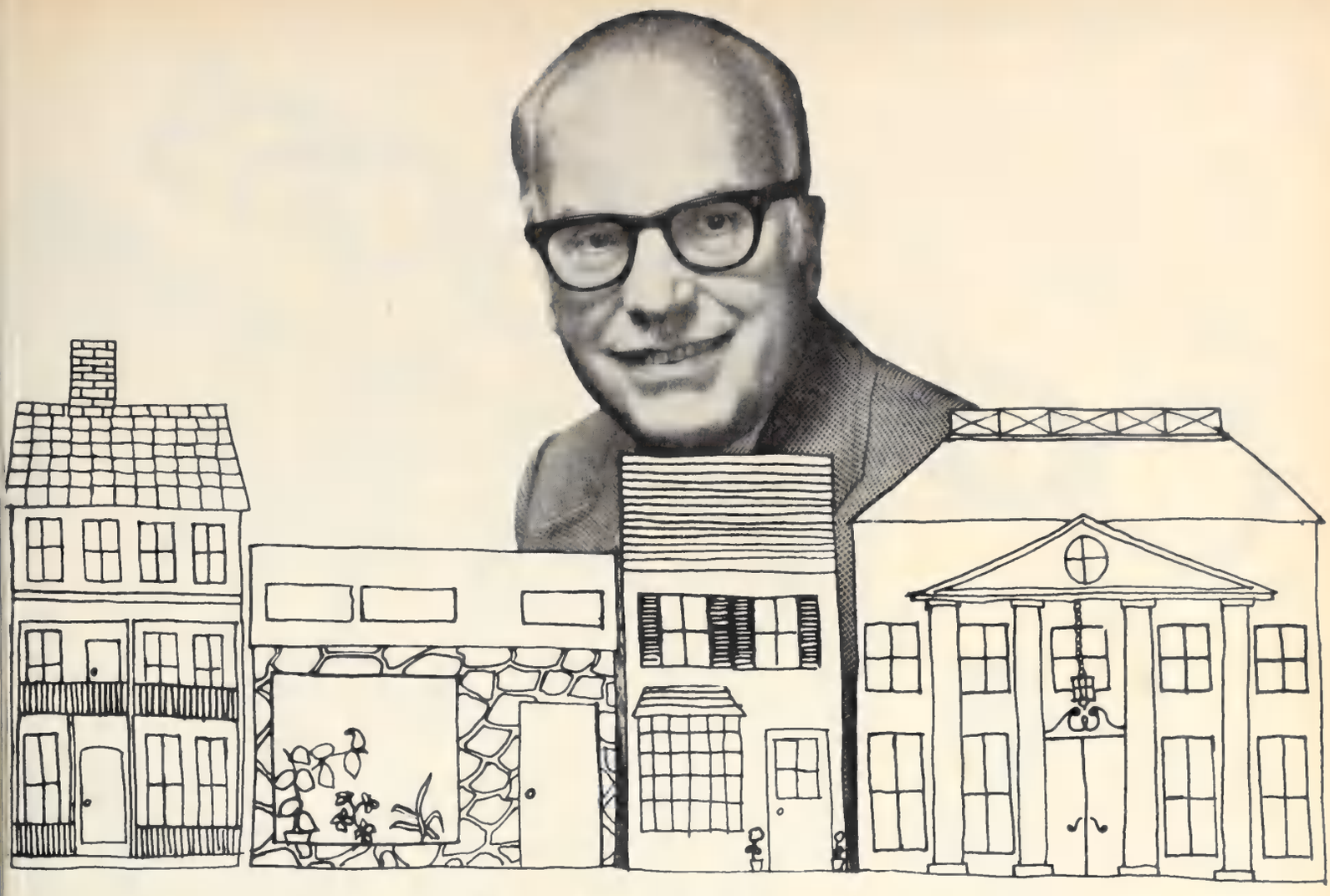
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Your alternate gas range.

Why spend more time than you have to in the house this summer? Get outdoors with a Charmglow gas grill. Instead of cooking *in*, you can cook *out*. Just as conveniently. And just about anything. You can even make full family dinners! With a Charmglow gas grill you're ready to cook in minutes. With no lighter fluids, no ashes, no mess, no waiting. Gas reaches cooking temperature fast, keeps the exact heat you want. And you get that great outdoor taste with a Charmglow gas grill. For single, double or portable gas grills see your dealer. Or write Charmglow Products, Box 329, Antioch, Illinois 60002. Gas, it's the clean energy for today and tomorrow.

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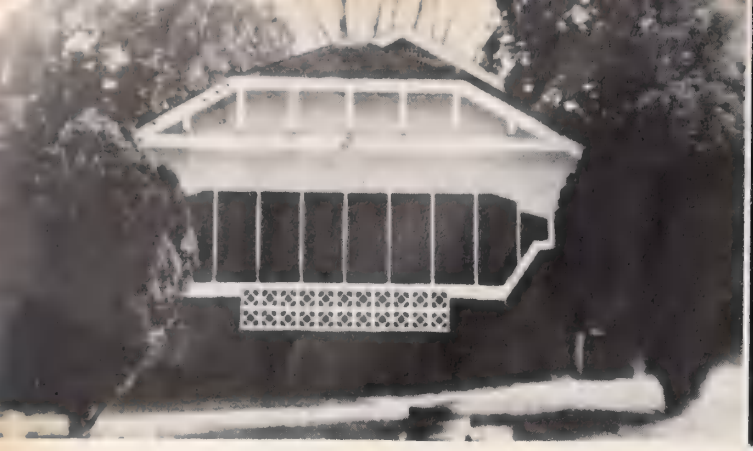
all, according to present indications, are in need of review. Space, because we're short on it; taste, because we're in a world of changing mores and shaky standards; place, because we share a common need to respect our environment.

In this issue, we address the perennial question of taste, and its controversial brouhaha of what's good and what's bad. On our pages, a plenitude of varied opinion: A symposium of idea-bouncing by 20 taste-influencers, plus an unprecedented revelation of the good-versus-bad preferences of House Beautiful's own editors. All, we hope, will induce you to review your own individual stand on this sticky subject.

Then there's space—an assortment of remodelings that includes a 1920s apartment renewed and a 1950s house expanded, a bungalow turned modern and a holiday house revitalized.

As for place, we report upon the "return to life" of Galena, Ill., where a treasure trove of architectural riches has been rediscovered by people wise enough to reevaluate the overlooked.

All in all, goodly portions of contemporary taste, space and place—to look at, think about and perhaps to act upon.





LYRIC ENCORE FOR A DATED HOUSE

millions of bungalows stand in our cities, waiting for imaginative eyes that recognize their underlying potential for contemporary living

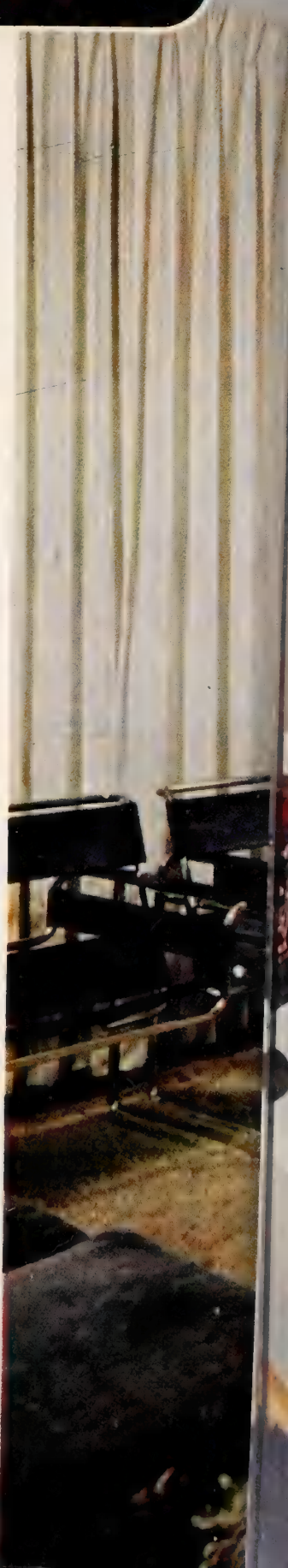
By JOHN H. INGERSOLL □ **Can a sadly neglected, aging Southern bungalow ever find happiness in the soaring 70s? Could it possibly survive to the enigmatic 80s? Yes. And yes. Witness this rebirth of a middle-aged frame dwelling (*above left*) as a sterling contemporary home (*above center*), remodeled by Atlanta Architect Stanley L. Daniels for his own home.**

Although the alteration is unquestionably dramatic, getting from "before" to "after" was more a result of imagination than of the unlimited dispensation of money. In fact, there is only one major structural change: The roof over the living and dining area is now peaked. For the exterior, this change, plus a new open relationship between the restyled porch and the living area produced a virtual caterpillar-to-butterfly transformation. And by installing glass in the living area side of the gable end, Daniels also brought a whole new feeling to the interior of his one-floor house.

Within the confines of the original architecture, the living room, forever shaded by the porch, seemed dingy and cramped. Daniels expanded its real space by removing a partition between the living room and a tiny bedroom (*see plans, page 95*). Furnishings are kept to a noncrowding minimum of strong contemporary pieces to enhance the visual impact of the new roofline and the light it brings in. Porch is now glass-enclosed.

MARIS SEMEL











Variation stimulates interest as surely as repetition dulls it. True in life. True in architecture. There is, for example, a small lift to the spirit each time one strolls from beneath the conventional-height ceiling in the Daniels dining room (*below*) to the rising, space-opening ceiling in the living area *(left)*. Compared to the original house—a collection of nearly identical rooms opening off a central hall, like tomatoes on a stem—the interiors now are a constant source of inner pleasure, in part, too, because the house is so much easier to live in. It *works* for owner/architect Daniels, where before the owner had to adapt to the house.

Yet, these architectural changes wouldn't have been effective without an equally dramatic alteration of the interior design, also directed essentially by Architect Daniels. He conceived the graphics on the end wall (*far left*). then did the painting himself. Together with Architect John Busby, another partner in the firm Jova Daniels Busby, he designed the tapestry hanging over the custom-built music cabinet. And the coffee table is a Daniels desian. Throughout, there is a very comfortable sense of scale in the spaces, everything is in proportion.

Rescaled interiors and perfectly proportioned furnishings give the old house a new sense of drama and interest that removes all recognition of its once-ordinary appearance









That sense of surprise brought on by variations in the design continues down a narrow hall that opens to Daniels' large personal suite—bedroom (*left and above*) and companion dressing area with spacious louver-doored closets and a work center/desk in an alcove off the hall, showing at the right in the photograph above. And from an admittedly small but marvelously bright and functional kitchen (*far left*) that leads to the generously proportioned dining area. From small to large, narrow to wide—the spacing is a good lesson in how to make a diminutive house seem larger and more exciting than its limited dimensions would lead you to believe. The bath, too, (*far left below*) has been streamlined, going from drab to smart with a patterned shade covering an existing window, a tub and shower combination on the wall opposite the streamlined counter and neatly framed mirror. Throughout, the chopped-up space of the house was smoothed out and made more livable (*see plans at left*). And because each area is so exactly suited to Daniels' needs, he could—with no loss of comfort—turn the rear third into a rental apartment.

Planned for one man's needs, this remodeling became an example that helped spur renewal of a declining area

Daniels applied this same careful planning outside as well, and a small front yard was put to sensible use as a garden and a brick terrace *(below)*. Shielded from the street by a white brick wall, it is sufficiently private for a quiet Sunday brunch or as extra party space in warm weather. When Daniels bought the house several years ago, the neighborhood was far from seedy but was declining in value. The refreshing changes he made, plus those of a handful of similar pioneers, have sparked a reversal in the area. Values began climbing again and evidence of a renewed community spirit has appeared.

PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION





OUT OF A DREAR

PAST—

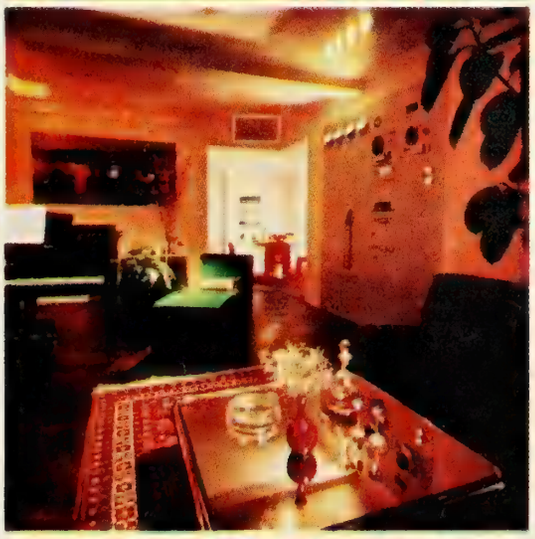
A 1928 APARTMENT OPENS UP TO A NEW AND SUN-BRIGHT TODAY

Little more than a year ago, this super-modern apartment was a dark and dingy remnant of 1928. Its park views could hardly be seen through tiny double-hung sash windows. A maze of interior walls that did nothing further blocked the sight of sunlight shimmering on the Hudson River—and the park and river views were a priority for the new owners, Mr. and Mrs. Harold Lewin. So the Lewins put the renovation into the hands of Architect Michael Wolfe—and watched him swiftly transform the main living areas into a single sweep of flowing space. Ceilings were lowered (to hide air-conditioning ducts and lighting), the floors unified with rich brown American Olean tile and the large pivot picture windows (by Kilroy) let the view speak for itself. As for all the electronic equipment needed by Lewin, a pianist and professor at Manhattan School of Music, Architect Wolfe felt it should be integrated into the architecture of the living room. He designed a compartmented aluminum wall (far left and top right) that incorporates everything from the telephone to the tape deck. The green modular foam seating was designed by Architect Alan Buchsbaum. The wall hanging in the foyer (lower left) is an Indian puppet. The lithographs in the dining room are by Joe Tilson, those in the living area by Sven Lukin.

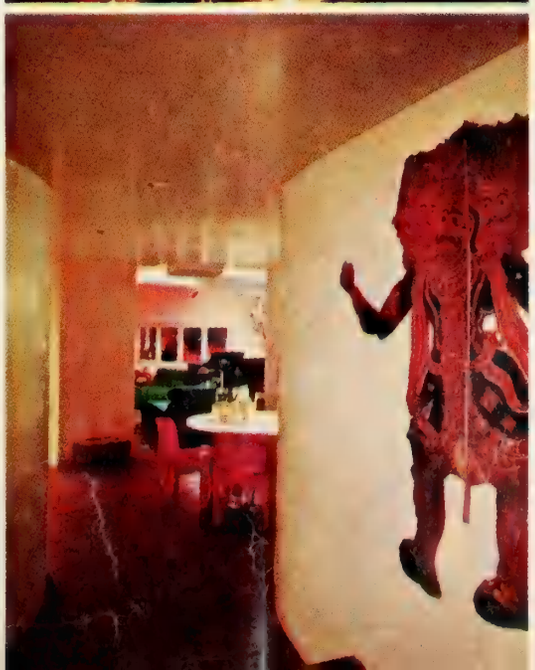












MARIS/SEMEL





THE EFFECTS DIFFER, BUT SUPERGRAPHICS ARE THE CATALYST IN BOTH BEDROOMS

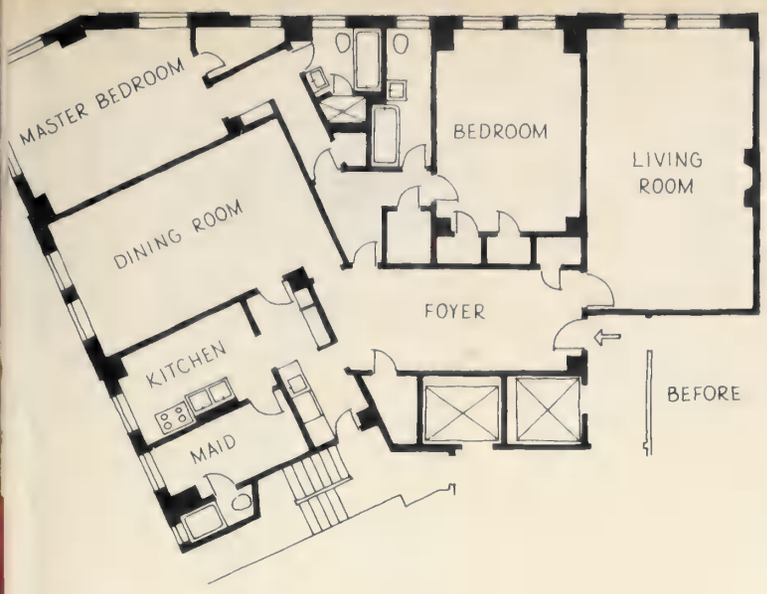
Though different moods are established, supergraphics were used to help redefine both the children's room and Lewins' own bedroom. For Adam, 2½, and Jeanne, 10, Alan Buchsbaum created an exciting environment (left) that he calls "an exercise in graphics." A yellow-and-white scale marked in both feet and meters, as educational as it is decorative, sets the theme, but everything contributes to the interplay of color and shape: round columns of red Italian stacking storage units; shiny yellow plastic table and chairs; ribbons of yellow edging the bed (with large shallow white toy boxes beneath it); multihued circular rugs designed by Buchsbaum in washable Allied Chemical nylon; a Marimekko window shade of large and small circles and a big off-center stripe. Overhead, a whole fantasy world of fish and animal kites.

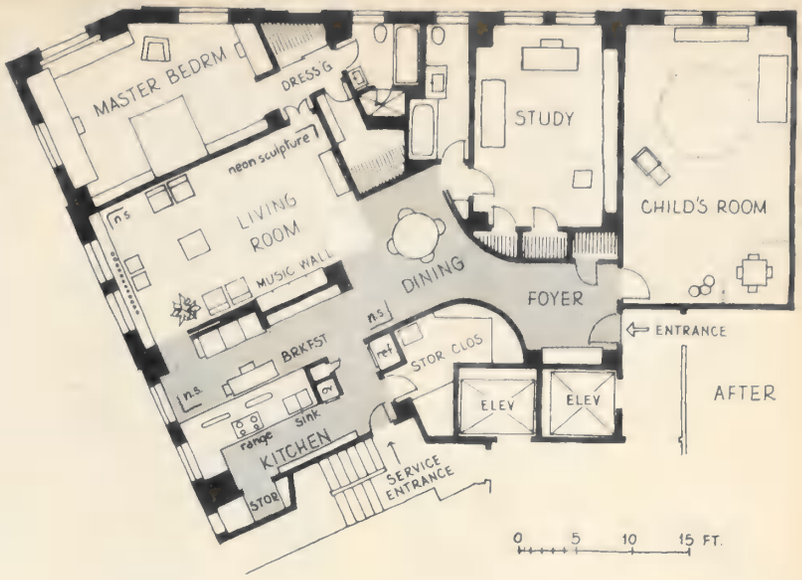


With a very different effect, graphic bands of burnt sienna wrap the master bedroom (above and left) in a feeling of quiet and serenity—and visually change the room's proportions. "When you paint a room a color and leave the ceiling white, the height of the room is emphasized because the eye is drawn to the point of color change," Buchsbaum explains. Here he has created a horizontal impression by shading colors and textures from a deep burnt sienna Armstrong carpet through lighter tones of matte-finish sienna to high-gloss white enamel at about the four-foot mark. Horizontal, too, is the impression offered by the narrow sienna bands on the window shades and by the low white Formica bookcases (left) and built-in cabinets designed by Michael Wolfe—giving the Lewins a countertop desk, a dressing table and storage drawers within a minimum of space. The painting over the desk is by Richard Brundage.



BLESSED WITH THE GENEROUS SPACES OF YESTERYEAR, THE APARTMENT NEEDED A COMPLETE RETHINKING TO FIT THE REALITIES OF THIS FAMILY'S LIFESTYLE





PLANS, NATALIE F. SIEGEL



FOR DETAILS, SEE PRODUCT INFORMATION

Built in the luxurious pre-Depression era when space was not the precious commodity it is now, the original apartment (see "before" plan, above) was geared to a more formal lifestyle than that of the Lewins. There were such extras as a room and bath for a maid and a butler's pantry and space freely given to a large formal dining room, a giant (9 by 15-foot) foyer and many superfluous hallways between rooms.

Because the building had recently been converted from a rental to a cooperative, the Lewins felt no hesitation in making the major changes necessary. The renovation began with demolishing all unnecessary walls and carting away the rubble (no easy matter in New York City). First on the renewal agenda was to update the kitchen. Because Mrs. Lewin has a busy career, she did not want to isolate herself from the rest of the family in a tiny kitchen while preparing meals. So it was decided that the kitchen—no longer the domain of a resident cook, but now a place where the entire family congregates for more than three meals a day—would have to be greatly expanded in size.

Architect Wolfe started by incorporating the maid's room and bath and the butler's pantry into a large family room/kitchen (far left). The bath became a storage niche that also houses the washer-dryer and air-conditioning unit. The refrigerator was given a special niche (in space taken from the old hallway) beside a large storage closet gained by cutting the size of the foyer (see "after" plans). The rest of the new Sears appliances were integrated with Sears stock wooden cabinets—lacquered white for a more architectural look—into an L-shaped work area. To conceal the plumbing lines and gas lines that extend through the kitchen to the apartment above, Wolfe used two shallow aluminum casings (a design reference to his aluminum electronic wall and the aluminum switchplates he designed for the apartment), but left the remaining space above the counter open for free flow of conversation and easy serving.

By confining the food preparation center to the onetime maid's room and hallway, he gained enough room in the original kitchen for a table and chairs and a comfortable bench and storage cabinets against the back of the electronic wall. Large pivot windows open the whole kitchen to a view of the park, making one almost forget that this is in Manhattan. Bright red plastic chairs designed by Joe Colombo for Kartell play up this cheerful mood, as does the big red apple, also Italian, by Enzo Mari for Danese. The lithograph on the window wall (far left below) is by Adolph Gottlieb and the mask in the serving niche is African.

To suit their needs, the Lewins then turned the old dining room into their living room, the old living room into the children's room. Space once lost to a hallway was reincarnated as a supersized closet in the Lewins' dressing area and as a dining area opening off the foyer—reduced in size but enormously expanded in visual drama with new curving walls.

The extra bedroom was converted into a cozy study (left) that hints of the building's real age in the old windows and architectural trim. Now the room is warm and inviting, colored with the beiges of reed and wicker, a Poul Cadovious oak wall system and a leather-covered sofa, joining old and new in a room to work in or relax in.









FRESH TANG FOR A DOWDY OLD COTTAGE

a venerable house by the sea retains the charm of its lemonade days but faces endless new summers with youthful bloom

Editor NANCY CRAIG □ The summer home transformed: Remodeled and redecorated, Robert E. Lang's resort cottage in Mantoloking, N. J., is now a spacious bayside dwelling. And Lang, a DuPont executive who entertains frequently, wanted a home that would be gracious and welcoming.

Before, a self-contained simplicity defined the cottage. Second-story balcony railings on the front (*top left*) and enclosing an outdoor seating area at the back (*center left*) were low and linear; the doors and windows leading out to the balconies were narrow and heavily framed. The porch side, too, was closed-in and dark. So Architect Raymond P. Dinklage expanded and rescaled this exterior. Railings were heightened (*top center*) and floor-to-ceiling Andersen "Perma-Shield" gliding patio doors were installed for the second-floor balcony on the bay side of the house (*above*). Then, to enhance the sense of casual living, a deck was built from the porch level—ceilings and side panels made of cotton awnings through Cotton Incorporated. On the second floor, balcony-sitters are shielded from the summer sun by another of the white cotton awnings.

Decorator Hugh C. Fettis chose citrus colors and earth-tone quarry tiles in the foyer to introduce the chromatic scheme for the house (*bottom left*). Fresh greens and yellows in multi-patterns are counterpoint to unusual collector's pieces in the adjoining living room (*right*). The flow of color and pattern continues into the dining room, distinguished by walls aglow in Zepel-treated paisley fabric and a table made of old hatch covers (*far right, below*).





"BEFORE" PHOTOGRAPHS, ROBERT PERRON; ALL OTHERS, GRAFF/GARCIA







offering sun and shade and a marvelous *view*, a too-casual porch is transformed into an eloquent milieu for entertaining

Overlooking Barnegat Bay, the sun porch—a brilliantly sunny, overscaled room—is the focal point of the Lang house. With its easy informality and expansive vista beyond, the porch has become the favorite of guests and host.

Structurally, it's nearly twice as long as it is wide: Windowed walls on three sides of the room flood the porch with sunlight and impart a feeling of the classic seaside dwelling. Though the sun porch originally was bright and suited for casual living (*inset, above center*), the aura was lived-in, simple, decoratively unimportant. Touches of greenery, accenting the area around the door, somewhat enlivened the porch with color but the deep-toned furnishings and straw mat rug were strongly reminiscent of another decade.

The room demanded a re-emphasis of design, a vibrant coloring and panache to reflect more the personality and lifestyle of the owner. First, the old windows, which were the height of chair tops, were removed. They were replaced with much taller and more dramatically effective "Perma-Shield" casement windows by the Andersen Corp. Immediately, the porch appeared larger, wider and more atmospheric. The windows and doors on the right walls flow to the deck, which extends the room outward to the bay. Radiant bands of daffodil yellow intensify the windows and frame the seascape view.

To redecorate, the color theme of the house—yellow, green and earth-brown—is used here in sophisticated combination with white. The apple green carpet, which also covers the living room and dining room floors, continues uninhibitedly into the porch area. Facing outward, the large brown plaid sofa is set against a yellow vinyl wall hung with distinctive old prints (*above*). On either side of the couch great white armchairs are covered in vinyl, duplicating the feel and look of glove leather.





out of a mishmash of little room one grand kitchen

Before remodeling, the kitchen area of the Lang house was made up of three small, squarish rooms separated by narrow doorways. Each room functioned with a distinctly different purpose—as main kitchen, pantry and laundry/catch-all room. The projecting walls between the main kitchen and the pantry held a large built-in cabinet (*above*), while a windowed wall looked in from the pantry to the laundry room (*below*). Dated utilities, exposed radiators and unwisely used space needed creative rethinking to vitalize this important area.

The concept behind redesigning was to adapt the main kitchen and pantry into one spacious area while incorporating the adjoining third room into the plan as a breakfast room. First, the walls between each room were removed, resulting in a 12-foot by 16-foot working area. An island was built to extend the kitchen's design from the walls to the central floor space (*right*). The island's wood block countertop provides an attractive natural surface for culinary preparation; large-capacity drawers on all sides supply storage for utensils.

To open the room up—beyond color and reappointed space—larger windows were put in (*above left*). The bay window in the breakfast room, facing the street, is lined with hanging plants in lieu of curtains. (*below left*). New equipment—all by General Electric—was installed. For the oven, a wall was constructed with enough depth for perfect fit, then bricked. At the far end of the kitchen, a custom built closet holds a vertically stacked washer/dryer combination—out of sight and sound for anyone working there (*far right above*). Vinyl plaid wallcovering from the breakfast room adds patterning.

i FOR DETAILS, SEE PRODUCT INFORMATION









new glamour for a 50s beauty

an architect updates his 21-year-old house to gain a pool, space and drama

By JOHN H. INGERSOLL ☐ "We take a dip in our new pool at least once a day," says Minneapolis Architect Curtis Green. "There's something especially satisfying about taking a turn around the pool in a relatively warm room while snow is piled deep out of doors." Incorporated into a casually partylike setting with fireplace, bubble chairs and wood-paneled walls, the pool (*right*) occupies the lower floor of a three-level addition to the front of the house Green planned and built in 1952. "Our swimming is most enjoyable in the winter," Green adds. "But it's fun in summer, too, when we open all the doors."

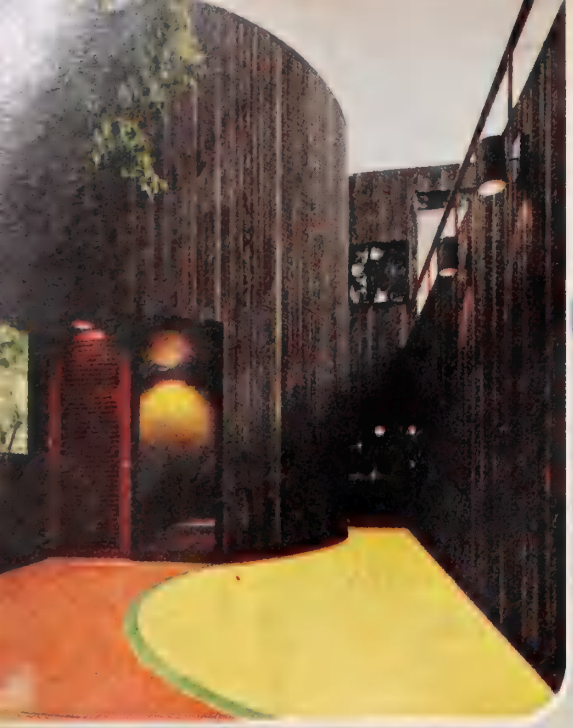
The glass-fronted space on the second level of the left side of the house as seen above is a small garden room at the end of the living room. This portion of the house existed before. Nearly everything visible to the right of that is new and includes—besides the pool—a new entry, an extension to the kitchen and, on the third level, a family/sitting room and deck (see *next page*).

Before altering the house, Marje and Curt Green seriously thought about moving. But they liked the neighborhood of curving streets and shady lawns—and its location only eight minutes from downtown Minneapolis. And the deciding factor was price. "To reproduce the house we have now would have cost thousands more if built from the ground up," Green says. So they decided to stay and remodel. And with a keen eye for symmetry, Green improved the appearance of an already handsome house and gained the pool and extra living space they wanted.



HEDRICH/BLESSING

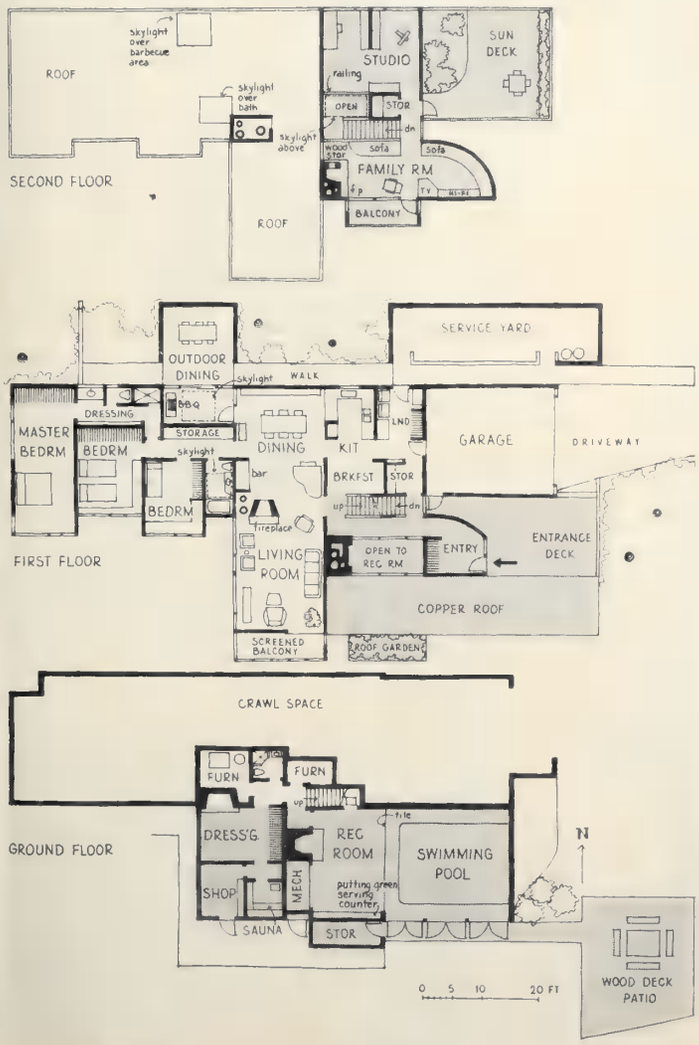




The old and *new* blend so *well* the house seems planned *that way* from the start—and each space *exactly* suits the activities it shelters







PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION

Since his profession is architecture and cost estimates are a part of his daily life, Curt Green's comparison of the cost of building new or remodeling was probably as accurate as any could be. Even so, the decision wasn't easy. The Greens had their eyes on some property outside the city bordering on one of Minnesota's many fine lakes. The area was rich and quiet, a beautiful setting, but moving there would have multiplied by four the traveling time to and from his office, a minus that drew away from the lure of the lake. And because the Greens live in one of the many oases of greenery that dot the city of Minneapolis. "We're surrounded where we are now by lovely old trees," he adds. Moreover, the new indoor pool tops the lake for the pleasures of swimming by approximately 10 months, yet there are many nearby opportunities for Minnesota's winter ice-boating and skating just a short drive away.

Though the pool is perhaps the most dramatic change in the Green house, all of the alterations have made life easier for Marje and Curt Green and the three of their four progeny still at home. Formerly, one entered the house on the ground level. The new entry (*far left, above*), just a step away from the driveway and on the "main" living level (*see plans at left*) is a convenient and curvingly handsome introduction to what is to follow: the hallway leading to a balcony overlooking the glittering pool. In space added to the existing kitchen, the Greens gained a new informal dining area (*left*), and they expanded their dining choices even further with the new wood deck (*above right*) on the lower level. Though not as convenient to the kitchen as the outdoor dining area behind the house (*see center plan*), the deck offers a tree-shaded picnic spot, surprisingly private from the street and only a few steps from the entry by the pool.

Space for family activities to spread out inside is afforded as well now by the new upper-level studio and the sitting room/family room (*above center*). Serene and simple, the family room was designed to be a gathering place year round, with a music center built in along the curved wall (*not shown*) in the part of the room over the entry, and a fireplace to glow merrily during the winter.

WHEN THE PLAN'S REDRAWN

AN OLD APARTMENT ASSUMES A SPACIOUS CONTEMPORARY AIR

Editor NANCY CRAIG ■ *Once aging and boxlike, this corner apartment overlooking New York's Central Park is now renewed and spacious. The home of former New York City Environmental Protection Administrator Jerome Kretchmer and his wife, Dorothy, it was remodeled with frequent entertaining—as well as their budget and their three children—in mind. Architects Robert A.M. Stern and John S. Hagmann visually enlarged and opened up the spaces throughout. The living room here seems now to flow naturally out of the foyer (far right) along a new diagonal wall (which replaced a typical, confining old wall) and around the large pillar. A small niche (below center) created by the diagonal wall provides an ideal built-in serving area. Airy, too, is the effect of the furnishings—Indian red chairs that hug the floor and never interfere with the visual openness or the impact of the posters reflecting Kretchmer's interest in the goings-on of New York City.*






ASPEN
CENTER FOR CONTEMPORARY ART



THE SPACE HAS THE RUN OF MAJOR ROOMS

The Kretchmers' dining room (below) —like the living room—seems a normal spatial outgrowth of the foyer and diagonal hall. Visually, they form a single U-shape with a library (right) nestled between. The dining room is large, a could-be problem turned into an asset with simple furniture expertly arranged and a persistence to let space have the run of the room. The 60-inch-square steel-and-smoked glass table and leather-and-steel chairs are placed catercorner to the walls to accent existing angles. The only other furniture here is a built-in sculptural sideboard at left, finished in smooth white lacquer and plastic laminate. A small jungle of life-giving plants fills out the room and makes a fine transition to the park view past the shadeless windows. The mood shifts in the library, drawing in around the Bokhara rug and the no-fuss blue denim sofa. It's an easy room, warm and relaxing, instantly ready to serve as family room, informal meeting place or—with sofa converted to a bed—guest room. Bookshelves following the angled wall create a study corner.

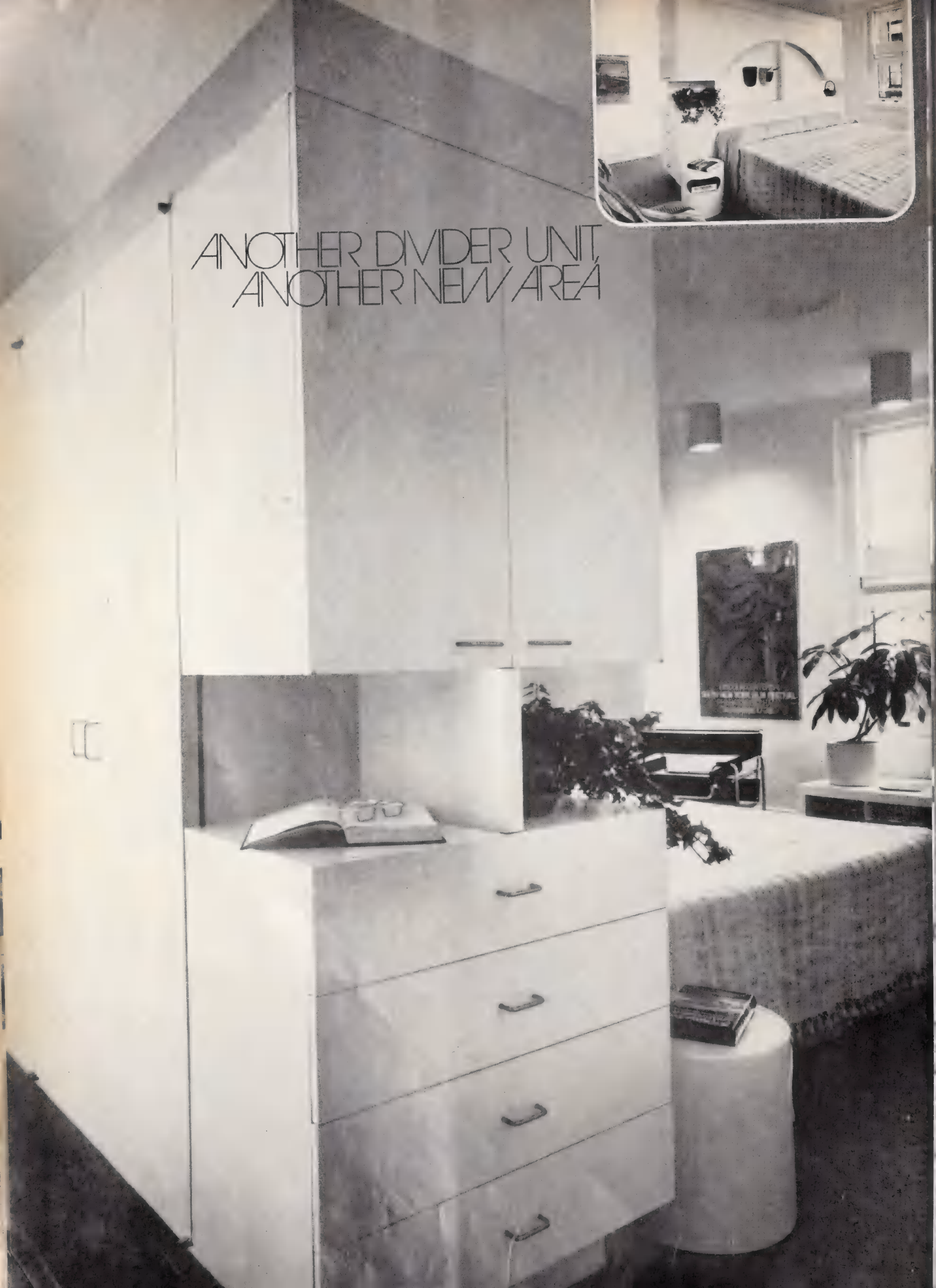




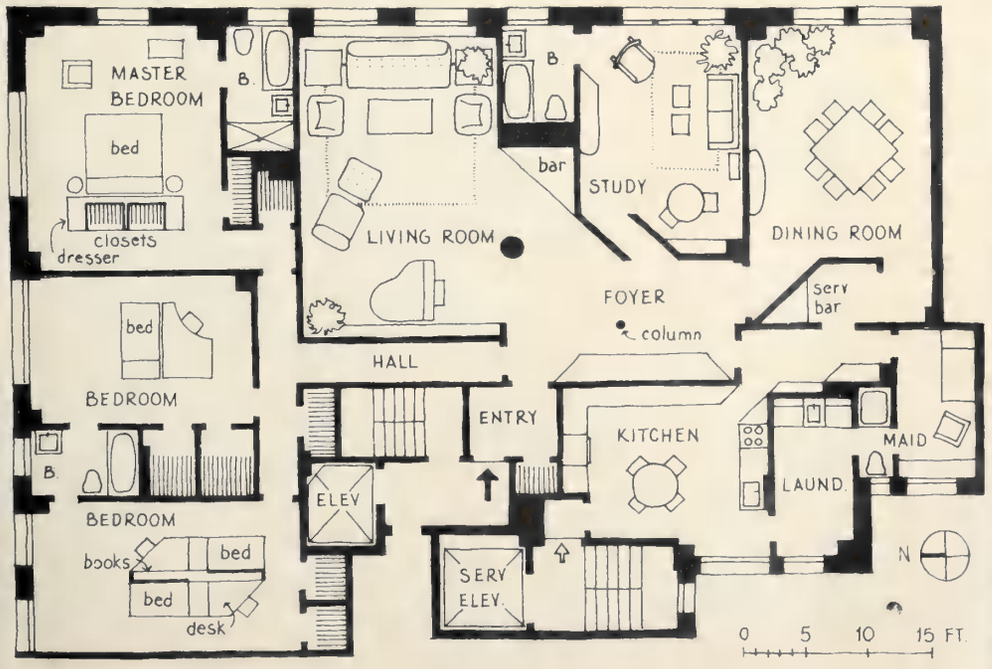




The children's bedrooms are planned simply—economizing space for privacy and play. The Kretchmers' son has the room above to himself, along with his novel collection of hard hats. An island bed/storage/desk unit keeps all together compactly. The two daughters share the room at right. A high bed/desk/storage divider makes one room into two, letting each girl have maximum privacy. The angular desks repeat the space-flowing trick of living and dining areas.


ANOTHER DIVIDER UNIT,
ANOTHER NEW AREA





PLAN, NATALIE F. SIEGEL

ALL PHOTOS, MARIS SEMEL; FOR DETAILS, SEE PROJECT INFORMATION

In the Kretchmers' master bedroom (left and inset), a large-scale freestanding unit combines headboard, chest of drawers and closets to give the Kretchmers a wealth of storage. The closet side faces the two preexisting tiny closets, so the access area is transformed into a dressing area without altering the room's basic structure (see plan at left). All bedrooms have a wing to themselves—letting the Kretchmers entertain in the living room/dining room/foyer unit without disruption of the youngsters' routines. The kitchen (above and inset) has new appliances and vinyl-coated cork flooring, but still retains its old cabinets, face-lifted with sleek new doors. A round natural butcher block pedestal table and accompanying cane-and-bentwood chairs become a self-contained breakfast (or working) island around a simple hanging light. Here, as elsewhere, this old city apartment projects all the manners of a spacious new house. And space, well used, does it.



GRAFF-GARCIA

Captivated by the decorative possibilities of sheeting, Donghia does it again. He dramatizes a tall tester bed *(right)* by enclosing the bedposts in marvelous tiered flounces of J. P. Stevens' "Rainbow" sheets and, using the same potent pattern, he then reduces the ceiling height with a valanced canopy of shirring. Rainbow echoes in the padded, arched headboard against quiet, pewter walls under a silver ceiling.
A long, uninteresting wall? Designer Robert Metzger faced this all-too-common problem of Manhattanites in the living room of his new apartment. A layman probably would have placed a long sofa and two chairs here. But Metzger broke up the space at one end of the wall *(left)* and effectively provided pattern and color by placing a rare Kangshi cinnamon lacquer screen (circa 1663) along the wall. A Louis XVI desk and a pair of chairs from the same period give it a study ambiance—and concentrate conversation at the other end.

DECORATOR TOUCHES

10 BRIGHT IDEAS WORTH NOTING

Enhancing the good, disguising the bad . . . composing the bits and pieces into a mood that makes a room a place where you really want to live. They're the essence of decorating, these problems, and professional designers must deal with them daily. Look carefully at these six pages and perhaps you'll find ways to adapt their expert solutions to some of your own decorating problems.
It is a room without a view, so Designer Angelo Donghia transformed this bay window in the bedroom of a New York townhouse *(right)* into a bower of flowers. The magical floral is J. P. Stevens' "Good Morning, Glory" sheeting. Simple woven blinds give the niche privacy—and offer a cool backdrop to bright chintz accents.

MARIS/SEMEL





DECORATOR TOUCHES

RIGHT AND BOTTOM LEFT GRAFF/GARCIA; TOP LEFT AND BELOW, MARIS SEMEL

Additions and **subtractions . . . In this Manhattan apartment *(left)*, Architect Douglas Kahn and his wife, Interior Designer Stephanie Mallis Kahn, turned "a space chopped up with little rooms, closets, vestibules and overhead beams" into an uncluttered, flowing environment by ripping out the walls between the rooms and lowering the ceiling, incorporating soft, over-all lighting in the space above the new ceiling. The owner, surrounded by color and pattern in the textile business, requested "freedom from visual activity." A monochromatic color scheme of white, charcoal and stainless steel soothes and calms.**

Paradox: **Designers Stuart Blaine and Robert Booth transformed an overly large living room (below left) into a more intimate conversation area by using over-scaled seating pieces and few—but equally large—accessories. Note another idea: the repeating of the deep blue ceiling color in the adjoining sitting room in the background.**

Inspired by **the design in the window shade, Stacy E. Simmons and Nick T. Newberry Jr. reemphasized its message with a textured wall hanging—and then built this study *(below)* around it in a house decorated by Charlotte, N. C., members of the American Institute of Designers.**





Inheritance taxes **the mind at times, but Designer Robert Metzger jiggled an odd combination even more and successfully updated a handsome mahogany Sheraton sideboard, a pedestal dining table and a set of Chippendale chairs *(right)* with a lively Art Deco wallcovering, a blue-and-white striped rug from the 70s and a super-paisley flowered curtaining.**



DECORATOR TOUCHES



Teenagers, known for their social problems, have decorating stress as well. Jennifer Rowen wanted a sitting room/bedroom in a 20-foot square area. The problem was solved by her mother, Designer Phyllis Cole Rowen—proof, perhaps, that the generation gap is more talk than fact. Ms. Rowen separated the two parts by treillage (*left*) that is easily removed should Jennifer change her mind one day. The look is Jennifer's own mix of "contemporary, but funky." Her bedroom is traditionally girlish, filled with pillows and the addenda girls collect from the now and then of childhood. The sitting room area, more adult and trim, is wicker, shutters and greenery. A garden's worth of flowers is one way to breathe fresh air into a small bedroom (*lower left*). By using the happy pattern all over, Designer Phyllis Horton makes the room seem to go on and on—tempering its exuberance with a simple window treatment, white quilted spreads and a flow of soft, lush carpeting. Rules, as most of us admit, were made to be broken, and in his living/dining room/kitchen (*right*) in a summer resort condominium on New York's Fire Island, rebel Designer Rubén de Saavedra breaks all the summer rules. Away with the sunlight! Away with pretty chintzes that remind one of formal gardens and winding porches! De Saavedra painted the walls black lacquer, and then white-washed the beams and ceilings. The range is encased within a checkered room divider (*inset, upper left*), placed before the kitchen equipment wall, which can be quickly screened off by a roll-up blind. Banquettes in a deep brown, a nontraditional summer color, line the long wall. For an amusing touch of sophisticated whimsey, De Saavedra then papered a *trompe l'oeil* rococo fantasy fireplace on the opposite wall (*inset, bottom right*). A great heap of bright Turkish floor pillows, a striking low table for dining and one tremendous "sculptural" collage of straw baskets and brooms on the wall create a unique, but scarcely cottagy, retreat from the heat and noise of Manhattan where de Saavedra lives and works through the rest of the year.



FOR DETAILS, SEE PRODUCT INFORMATION

PHOTOGRAPHS: TOP LEFT, GEORGE R. SZANIK; BOTTOM LEFT, O. PHILIP ROEDEL; RIGHT, HARRY HARTMAN





GEORGE R. SZANIK

But it ever so sumptuous, there is no place like home. The owners of this palatial Southern California residence, Mr. and Mrs. Burton Slatkin, can attest to the validity of that paraphrased sentiment by their outstanding record of attendance at home—they seldom want to leave it. Their starting point in achieving this elegant center for their simple home life was a mutual enthusiasm for the domestic architecture of the French Renaissance and its ordered ambiance of light-filled spaciousness. They dreamt of dwelling in marble halls, surrounded with the air of an enlightened past—and found the interpreter for their dreams in Architect Caspar Ehmcke. He provided the lofty mansard-roofed framework of a country-manor-in-the-city for them, and Interior Designer William L. Chidester filled in the flowing internal spaces with a knowing internationally oriented mix of appropriate furnishings —even as did the French themselves. The dreamt-of marble halls appear in the elliptical entry (*left*) and the long galleries that lead away from it in opposite directions. The Golden Lassa marble flooring is from Spain and the gold-leafed sculptures are from Bali. The mural on the domed cerulean ceiling is by Douglas Riseborough, and the painting on the wall above the statue is by Raoul Dufy.

A VISION BECOMES A REALITY

LIVING WITH CHOICE REMINDERS OF A BYGONE ERA







The living room (*above and left*) is a superb example of Chidester's mastery in dealing with large spaces. The just-right scale of the furniture lends itself to intimate groupings as gathered about the fireplace above, or to the larger scheme of the entire room as seen in the photograph at left. The styles range from 18th-century antiques to the clean-cut opulence of 20th-century sofas deluged with potpourris of pillows—all revolving around the focal point of an outsize ottoman attired in mock-tiger velvet. Chidester's restrained, basic palette of tawny, muted hues creates a neutral background that gives tacit support to the quiet riot of pattern and deep color that swells within the room from the Savonnerie rug up—to climax with the glowing coral crown mold where the walls meet the ceiling. The icy presence of a 19th-century crystal chandelier cools this scene from above. The large paintings over the corner sofa are by Rufino Tamayo, on the left, and Niktals Leirum.



The study, unlike the living room, which adjoins it in the background *(below)*, is a portrait of contrast between warm surfaces of natural wood and solid expanses of deep blue silk twill wall coverings from Scalamandre. The moldings and details of the rich oak paneling, or *boiserie*, on the other two walls of this inviting room *(left)* were carefully researched by Burt Slatkin and are as close to the original French design as it was possible to make them. The floor is of intricately parqueted oak.

The scale of the furniture is still commensurate with the large proportions of the architecture, but the color palette, aside from the wood, has shifted into a new dimension—the astringent clashing of opposing primary colors. Blues, yellows and oranges set up such vibrations that the restless pattern of the Savonnerie rug and the upholstery fabrics seem almost to act as calming influences. The curious over-all effect is one of harmonious blending and quiet serenity—and the pervasive presence of the wood merely adds to this feeling.

In keeping with their eclectic pursuits, Chidester and the Slatkins have inhabited the study with a carefully selected assortment of *objets* drawn from the contexts of many cultures. An earthy pair of pre-Columbian clay figures sits casually with a sophisticated set of Chinese-vase table lamps. A brace of brass Empire candlesticks on the mantel of the Louis XV carved stone fireplace lords it over brass lion Empire andirons on the hearth. The still life above the flowers is by Leon Detroy. A mirrored 20th-century American bar opens invitingly behind a flamestitched 18th-century Regency canapé from the Yale Burge collection. Complementing the polychromatic color scheme of the room is a painting by Bernard Lorjou over the Louis XVI desk shown below.





FOR THE VIBRANTLY COLORED STUDY, A KNOWING MIX DRAWN FROM MANY CULTURES





THOUGH DETAILS VARY, THERE IS GREAT UNITY OF FEELING

The rooms of the Slatkin house have great individual variety but are all unified by the same sense of design. The dining room (*left*) is deliberately understated to give full attention to Douglas Riseborough's magnificent mural, "Morning in Genoa." By candlelight, on gala occasions, the figures in the mural seem to step down from the wall to mingle with the guests. The glass doors lead to the marbled gallery beyond. The chandelier is from 19th-century Russia and the Louis XVI dining table is an antique from 18th-century France. The wrought iron console is also French.

The master bedroom (*above*) is accoutered in sunny, confectionary raiment to match its genial, southeastern exposure. The rug pattern, like those throughout the principal rooms of the house, was adapted from Savonnerie designs by Joel Harper. William Chidester designed the hand-carved canopy bed—the upholstered bench at its foot is a Louis XVI antique. The painted chest beyond the bed is a 15th-century Spanish monk's closet. Muriel Slatkin's marble-cased bath is shown at right.

FOR DETAILS, SEE PRODUCT INFORMATION



GALENA

AN ILLINOIS TOWN, IN DECLINE SINCE ITS MINES PLAYED OUT AT THE TURN OF THE CENTURY, FINDS NEW FORTUNE IN ITS LODE OF ARCHITECTURAL RICHES

By JESSE WALKER □ "You could sit on a piano stool on a Galena hilltop and paint for the rest of your life. It's a natural. The town has scale, color and a compelling attraction with its neat geometry of fantastic houses layered one above the other up the sides of steep hills." Edward Kelley speaks with conviction—and knowledge. For the Chicago artist and graphic designer has adopted this community in the northwest corner of Illinois as his second home.

When Kelley came to Galena on a painting trip a little more than a decade ago, he went to a local log cabin restaurant, "ordered a bottle of Burgundy and celebrated by myself—I was so excited to find the town. I felt I was looking at a movie set. Architecture has always attracted me, and here was fascinating architecture all around."

Kelley is not alone in his affection, and the Galena of today is not the neglected town he first saw. In the past 10 years, many others have discovered, and are enthusiastically restoring, its fretwork and balconies, its Victorian mansions and miners' stone cottages, bringing renewed life to a town that was virtually unchanged since the Civil War—except for the overlay of decay that marks any place time has forgotten.

Like many small towns in America, Galena grew wealthy on an abundant natural resource (in this case, lead), then declined when the lode ran dry.

By the early 1800s, it was a thriving community, populated by Welsh, Irish and Italian immigrants, along with westward-moving Americans and native Indians.

Galena's expanding economy attracted educated aristocrats from the East and South. It soon became, for that time, the largest city in Illinois—a commercial hub with five to seven paddlewheelers a day docking there before heading along the Galena River and then down the Mississippi.

Its architectural development moved in tandem with economic advance. The uncomplicated miners' cottages of timber or local limestone were followed by lovely Greek Revival houses of arresting dignity and classic proportions. St. Louis Architect Henry J. Stouffer designed several of these, still intact today, as well as the 1845 Market House, now a state memorial.

Soon after the volunteer fire department was formed in 1830, five small firehouses were built. One remains beside the First Methodist Church, capturing artists with its strong symmetry and posterlike facade. The two structures have been the subjects of uncounted paintings and drawings.

Diverse styles came up the Mississippi, along with architectural elements themselves—balustrades to support the railings on New Orleans-style balconies, the molds for decorative plaster ceilings. The graceful steeple added to the First Presbyterian Church in 1854 is said to be modeled after the steeple of Boston's Old South Church. Grace Episcopal Church, built of native stone and set snug in the side of a hill, is identified as both Gothic and Tudor. The home presented to Ulysses S. Grant by Galena's citizens when he returned after the war is influenced by Italian villa design. Other Victorian houses preempted the fretwork and mansard roofs of the French.

But Galena had reached its zenith at the advent of the War Between the States, sending Grant and eight other generals off to battle. When they returned, events that were to throttle the town's growth had already taken place: The railroads had bypassed this hilly area in favor of a flatter approach to Dubuque, Iowa; the shallow, easy-to-mine ore was diminishing; silt from the mining was making it impossible to navigate the Galena River. Without transportation or a prime source of income, development stopped. Galena, crammed with 19th-century design, remained as it was. Its polyglot of architectural riches grew shabby.

Yet its character lived, and it was that character that drew the discerning eye of Edward Kelley and his fellow restorers. A few months after he first saw the town, Kelley bought an abandoned brick school to remodel as his home. "The spring snow stood two feet deep inside the building the day remodeling started," he recalls. "But the shell was sound and had good lines, and every window had a scene I wanted to paint."

Kelley's skillful remodeling plus honest furnishings and a fine collection of rare, unusually high-glazed Galena pottery has been a super success, an outstanding attraction on benefit house-tours. Its across-the-valley view, dominated by a stand of five church steeples, will keep his palette active for years.

Another Galena partisan, Designer Jo Mead, visited the town as an art student more than 20 years ago and was dazzled by the abrupt change in topography several miles before reaching the town: "The whole









Galena abounds with diverse architectura features—intricate fretwork, fluted column fine examples of sculptured brickwork, ornat cast-iron grillwork on fences and balconie The buildings display Victorian turrets, French inspired mansard roofs and steamboat Goth bargeboards. Some of Galena's restore landmarks include: the firehouse (top, center *built circa 1851 and, beneath it to the righ a Greek Revival house with red brick and blac shutters, restored by the LaRocco family. I the lower right corner is one of the town's ve early stone miner's cottages, and ju above it, the stairway leading to the aging roo in Designer Jo Mead's brewe*

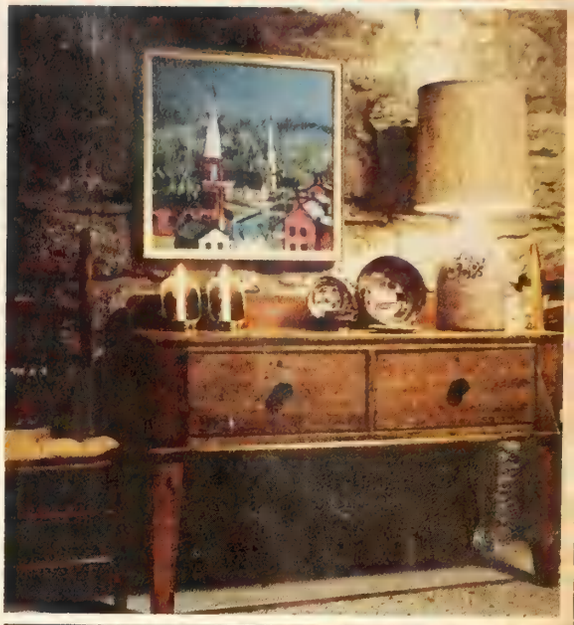
























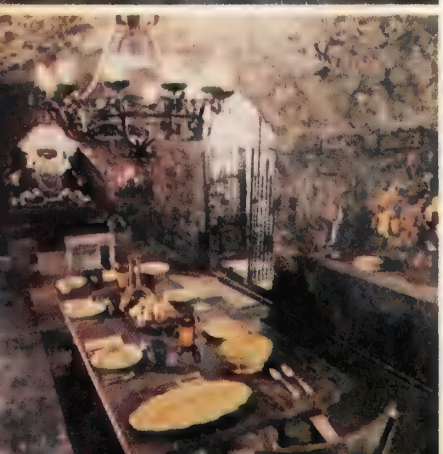
















Attracted by its character and open interior spaces, Designer Jo Mead turned a 100-year-old brewery into this cosmopolitan contemporary home. Far left, top to bottom: *Living room, originally the bottling and shipping area; the fireplace was added, the wood eagle is an American antique and the prowhead from an Italian ship. Steps leading down to cellars originally used for aging beer; wine cellar with iron gates and wine room-guards from razed Chicago buildings, iron chandelier from France, hand-carved table* (bottom) *from Mexico.* Center row, top to bottom: *The front entrance. The interior balcony used as dining area with original beams overhead; table is French hand-carved walnut, about 135 years old; chairs are hand-carved from a Spanish estate. Street-side view. Back view.* Right row, top to bottom: *Stained glass from Miss Mead's collection. Views of living room, antique artifacts on wall are foreign objets d'art, as well as local treasures; chandelier is Spanish, 125 years old.* Above: *the dressing room with closets built to fit panels removed from home of artist Edgar Miller and painted by him.* Below: *a group of music students, sponsored each summer by Miss Mead, perform at the brewery.*



PHOTOGRAPHS: TOP ROW—THIRD FROM LEFT, SECOND ROW—CENTER, BOTTOM ROW—CENTER, JESSE WALKER; ALL OTHERS, LISANTI INC.

feeling was different. I found myself on a narrow strip of hilly prehistoric Illinois, miraculously untouched by the glacier that flattened the land around it 11,000 years ago."

Ten years and many visits later, Miss Mead bought one of the three remaining abandoned breweries to remodel into a home for herself (shown at left). Drawn to the brewery's undefined spaces that would lend themselves to a contemporary open floor plan, she found native workmen who understood the rocky terrain and could install plumbing through the thick rock foundation of the 100-year-old commercial structure.

The reawakening had begun. "The town was ripe for restoration and thoughtful reappraisal," notes Miss Mead. Other Chicagoans searching for weekend and vacation retreats fell subject to its enchantment.

Most of the 300 or so families restoring homes in Galena have discovered that they are involved in more than a superficial paint-up and fix-it project. The strong bones of the character-laden buildings remain, but years of neglect have taken their toll. When economic reverses shrank the town's population from 14,000 to 4,500 around the turn of the century, many fine buildings were left vacant. After chasing out the owls and bats, newcomers often have had to replace doors, windows, roofs, even foundations. New kitchens and baths were musts.

Exhibit manufacturer Charles LaRocco saw a pristine little Greek Revival house boarded up and vacant on the top of a wooded hill. "It took me three days to figure out how to get up there because there was no obvious road," he says. "Then it took me six months to persuade the owner to sell."

Before he was married, LaRocco knocked off scarred plaster clinging directly to brick walls, then put in new insulation and plaster. Jackie LaRocco, who insists that the house is Federal and not Greek Revival, as handy with a carpenter's box as her husband, helped complete the work (second from right in the third row on the preceding page). Now they own several adjacent pieces of property. "I like to take an old building and get its heart to pump again. Usually, old things respond," says Mrs. LaRocco.

Most Galena owners pay meticulous attention to architectural details. Broken pieces of flat-scroll fretwork are replaced before the wood is coated with gleaming paint. Steamboat Gothic barge-boards, an ornamental detail a bit heavier than under-the-gable fretwork, are accurately preserved —an inheritance from the town's days as a river port.

Handsome cast-iron grillwork fences and balconies once more grace properties and porches. Much original grillwork disappeared over the years, but not that used for the steep approach to the massive Victorian house built by Lucius B. Felt. His fence and steps are among Galena's architectural gems recorded as part of the Historic Buildings Survey of the U.S. Department of the Interior. The fanciful sculptured brickwork, such as that on Kelley's "school" and on a restored two-family house on Bench Street, is seen clearly after the old brick surfaces have been hand-ground and re-grouted.

Ralph Benson owns the restored John Dowling house, the city's oldest existing house. A trading post, it was built of stone in an era of log cabins—cabins often later incorporated in more sophisticated structures, as the father of Civil War General Augustus L. Chetlain enclosed the simple Chetlain cabin at one end of the Greek Revival farm home he built.

Benson has restored, too, the home of Galena's first lawyer. The state historian was an advisor for this authentic restoration, now open to the public. General Grant's postwar home is likewise on view.

Not long ago, Galena voted down a historic preservation program outlined in a survey financed by the U.S. Department of Housing and Urban Development. The program would have brought federal money to preserve and revamp the downtown area. Many residents want the town left as it is. Pleased with the vitality radiating from the privately restored and remodeled residences, they fear the controls they feel could come with government money.

Others are concerned that lack of a total architectural plan will diminish the downtown's essential character. Several well-ordered remodelings have converted run-down stores into small antique shops, but some people feel this is not enough to establish a theme. They hope a private foundation will provide funds to restore the commercial center. This issue is dormant, but not dead.

Still, a positive spirit persists. Galena is brighter and livelier than it has been in years. And as the momentum of restoration gathers, there is the promise of an even brighter tomorrow.

Editor MARION GOUGH □ **The lady on *Laugh-In* pulls her face out of focus and purses her lips disapprovingly. "*It's in bad taste*," she quips, and everyone howls. Could this have happened 10 years ago? The idea that a concern about taste presents a comedy situation ought to tell us something about the world we live in. Nutsy the world is, on many counts, but has Taste, the revered guideline of past generations' respectability, really gone out the window? It still offends the taste of many to see women smoking, wearing pants, painting their nails red, dyeing their hair. But for generations, well-bred Eastern women have done all these things. Thousands of parents find taste outraged when their children grow beards and long hair, but chances are that somewhere in a household place of honor there's a gilt-framed ancestor who'd have been called an oddball**

'One thing is incontrovertible: taste is a sticky wicket'

in his own day if he'd been short-haired and beardless. There are those of us bewildered that the playing of the national anthem at an Olympic meet should become a matter of controversy, similarly confused to see the American flag go twitching down the street on the seat of a teenager's blue jeans or to observe that an establishment bank tops its Christmas tree with its trademark star.

What are we to make of all this? We can draw on our little white gloves, stiffen our necks and say, "Oh, this age! How tasteless and ill-bred it is!" Only we'd better remember that that's exactly what the poet Catullus said back in the first century B.C., and it's a wail that's echoed down the ages ever since. One ancient wiseacre commented that there's no accounting for tastes—a nice, easy phrase of dismissal, but it doesn't say a thing about what Taste is.

Is it an absolute, timeless as truth, certain as the sunrise, dependable as death and taxes? History seems to prove otherwise. Even testy, sure-of-himself Samuel Johnson recognized "the wild vicissitudes of taste," indicating that the status of taste in his day wasn't exactly remaining quo. And when long-headed, long-haired Thomas Jefferson advised, "In matters of principle, stand like a rock; in matters of taste, swim with the current," one is inclined to believe that taste is indeed a variable, determined by what most people will accept as suitable in any given period of time. Conversely, bad taste would be whatever offends the sensibilities of most other people in any given period of time. One thing is incontrovertible: Taste is a sticky wicket. Everyone believes—or at least hopes—he has it, and to call anyone's taste into question is to bruise his psyche grievously. We at House Beautiful are no exception—we like to think we have it. We also like to think that we don't regard the world through old-fogey spectacles, taste-measuring by outmoded standards. But what are valid standards?

For our own illumination and for yours, we've asked 20 outspoken taste-makers to give us their opinions, posing the age-old questions: What is taste? Can it be acquired? Then we put them on the spot by asking them to name examples of current design that they themselves consider in good taste.

AMY VANDERBILT,
author of "Amy Vanderbilt's Etiquette"

Taste described as critical judgment or discernment has to be pinned down in time. The taste of one generation is certainly not that of the next, although sometimes a school of art, for example, comes full circle —witness the Hudson Valley painters. In the various revisions of my book I rarely write on what is tasteful in the matter of clothes because fashion has as much to do with this as it does with house furnishings. Combinations of designs and colors downgraded at one period are high fashion in the next.

I do think that some people have natural taste, but these are indeed the taste-makers. The rest of us pick and choose among our findings, developing, if we are fortunate, special tastes of our own that characterize us as individuals. We can at least make ourselves sensitive to current taste by following publications such as House Beautiful, seeing art exhibits, going on house tours and noting with what people of discernment seem to surround themselves. And we can reject or accept our findings. I like very much the Eames chair and the furniture of Knoll, probably because I have success-

'Taste and money rarely go hand in hand'

fully, I think, combined them with inherited Early American and late Victorian furnishings with which I have furnished my New York house. I also like the simplicity and excellent workmanship of the Pilgrim Glass canisters, among the beautiful things coming from the depressed Appalachian region.

JOHN McGUIRE,
president, The McGuire Co.

Good taste is an elusive thing and defies any universal definition because one man's caviar and Champagne is another man's cous-cous and goat curd. It seems to me to be a natural attribute—and surely an acquirable attribute to be developed like any habit, through awareness of possibilities and exposure.

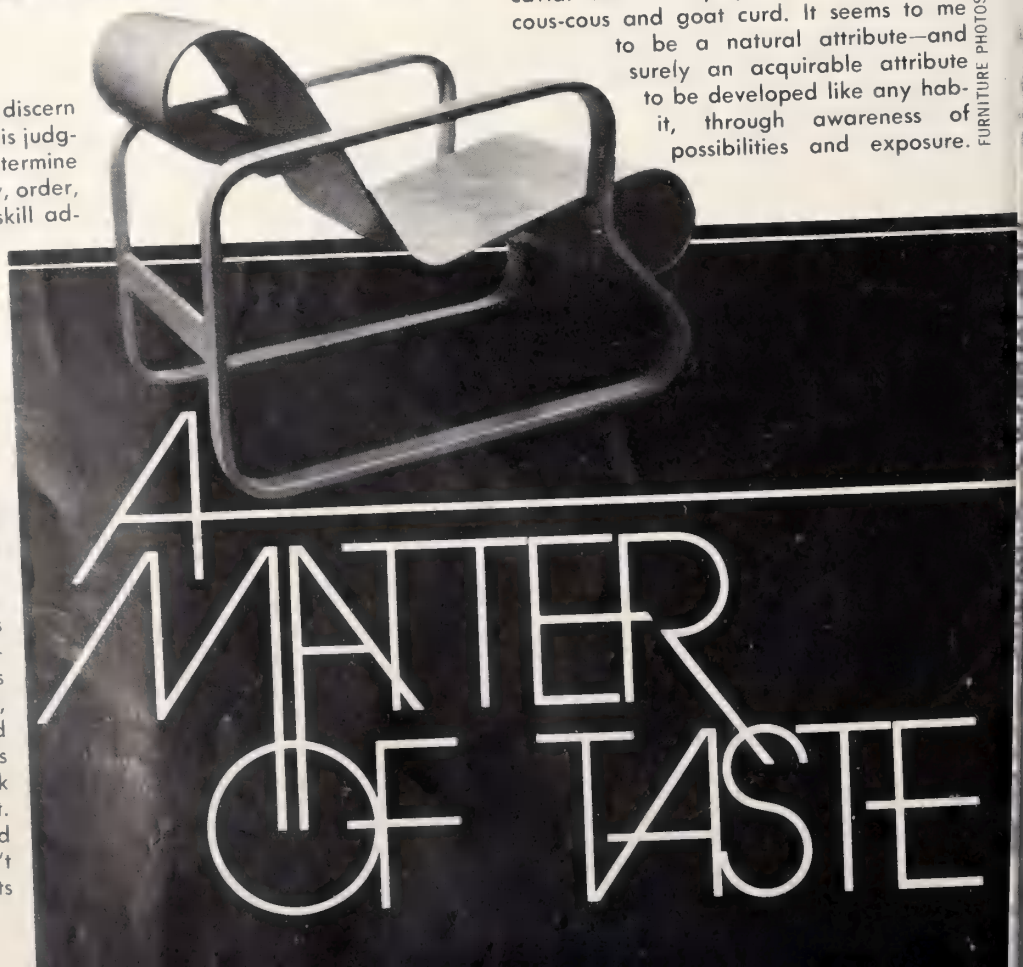
WALTER HOVING,
chairman, Tiffany & Co.

Esthetic judgment or taste is the ability to discern and evaluate design excellence. Exercising this judgment is a skill that allows the beholder to determine a design's fitness, suitability, beauty, harmony, order, proportion and excellence. I use the word skill advisedly because skill, by definition, is some-

'Taste breaks out of all rules'

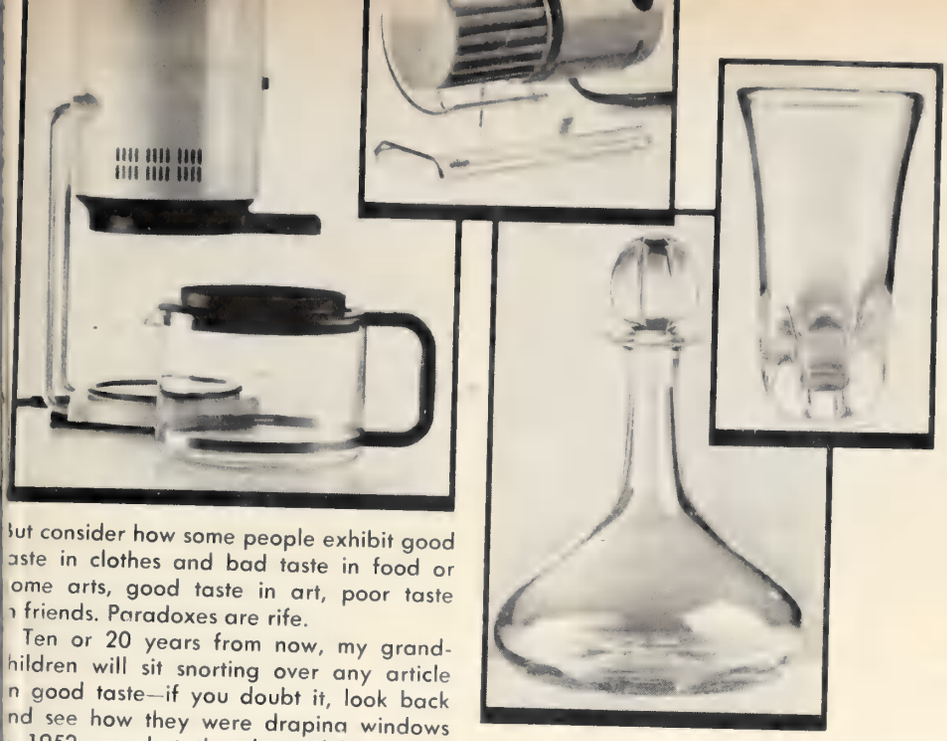
thing that must be acquired. It can be developed by exposure to educative influences, formal as well as informal, by taking courses to study the discipline, by being around people who understand beautiful things, by constant exposure to the visual arts. One must train the eye.

One way to isolate a good design from fashion or fad is to evaluate an object as you would a person. Is it interesting and exciting? Has it character and personality? Is it honest and sincere? Or is it banal, insipid, cute, stupid or even silly? Or just dull and boring, destined to be forgotten? I think it's most important that people begin to think more seriously about esthetic judgment. God knows, they are being flim-flammed right and left by people who either don't know or deliberately lie about the merits of the designs they foist on the public.



A MATTER OF TASTE

FURNITURE PHOTOS, THE MUSEUM OF MODERN ART; OTHERS, BILL HELMS



Nominated for good taste laurels by more than one knowledgeable: the form and function design team-up in appliances by Braun (far left), shown in the Aromaster coffee maker and in a noiseless personal electric fan; Swedish crystal by Orrefors, exemplified in a flat-bottom ship's decanter and a fluidly shaped vase (left); the furniture of Charles Eames, his molded rosewood plywood lounge chair and ottoman (below); the enduring quality of design in the furniture of Finland's Alvar Aalto, designer of the molded and bent plywood chair (below, far left).

But consider how some people exhibit good aste in clothes and bad taste in food or ome arts, good taste in art, poor taste n friends. Paradoxes are rife.

Ten or 20 years from now, my grandhildren will sit snorting over any article n good taste—if you doubt it, look back nd see how they were drapina windows 1952 or what that beautiful Cadillac ally consisted of, taste-wise. The 1972 odel doesn't look half bad, you say. But ait a few years and look again. Point is, ste *changes*. I do think the shelter magaes are off the beam a bit with all the inted metallic wallpaper and geometric brics in brash colors, with all that Lucite d chrome. The *Boy Friend* look may be nusing for a bit but it can't be tasteful—n it? Any list of good taste products to- y must start with Fortuny fabrics and lett's fabrics and Orrefors crystal, but not euben. Who am I to say? Who is anyone?

C. CUNNINGHAM,
ector, The Art Institute of Chicago
ste is, in a sense, a critical appraisal of istic values, but it may vary greatly from son to person. Taste, however, assumes the part of the observer a knowledge of at the artist has attempted and how well has achieved that attempt.
Distinguishing between good and bad e is a personal matter: What is sauce the goose may not be sauce for the gander. On the other hand, there are certain standards of design that are universal. A certain amount of taste, of course, is developed through one's environment . . . it can also be developed through study and experience. Rather than mention any specific examples of contemporary design, I would merely say that those industries that have employed the best artistic talent have, for the most part, produced the best contemporary design in industrial art.

'A commodity that changes with the times and with fashion'

VERA,
designer
Taste is a hard-to-describe quality of sensitivity that combines the elements of truth, culture and finesse. I think that time itself and acceptance by people generally are the best judges of good and bad taste. For example, note the survival of the best in Chinese and Greek civilization, Shakespeare, Bach and Beethoven, Bauhaus. The mediocre usually falls by the wayside.

As for good taste in current design, there comes to my mind, in architecture and furniture, the work of Breuer. (Maybe I am a little biased because I have lived in a Breuer home for 20 years and have marveled at the simplicity of its design.) For sensitivity of line, I think of Ben Shahn; for painting, Picasso, Mirò and Klee.

MARC BOHAN,
director, Christian Dior
For me, taste is subtleness, lack of pretention, tact and sense of quality. Bad taste is vulgarity, showing off, lack of quality. For sure, good taste is a natural attribute; nevertheless, it is getting easier nowadays to develop it by reading specialized magazines showing examples of good taste for different styles of life. I like David Hicks' creations mixing modern lines and elegance —drawings, carpets, wallpapers and materials as well as furniture. On the other hand, I think that Braun is an excellent example of good taste in such things as coffee mills, lighters, hair dryers, razors, etc. Concerning public design, I think Gae Aulenti is an excellent example of good taste as we understand it today—Olivetti and the Boutique Christian Dior in Parly II (the new suburban center near Versailles).

'Taste – I think it's all stupid and snobby'

DESMOND GUINNESS,
president of the Irish Georgian Society
I offer no definition of taste, but I have a few thoughts on the subject: 1. Taste and money rarely go hand in hand. 2. Spare me from interior decorators. 3. Just because both are fashionable, to put an impressionist picture above a Louis XV commode is what I call *nouveau riche* taste. 4. This does not mean that one should stick to one period, because things can be satisfactorily mixed—if one knows how. Status-symbol taste and ostentation should be avoided. 5. Thank God for Modern Art because if it weren't for that, none of us could afford anything worthwhile. 6. People live in flats nowadays and, naturally, in a small area, change is occasionally wrought, especially by the rich with nothing to do. So the set changes and never has time to acquire the lived-in feel that a house should have. 7. People try too hard—it's life that's important, not interiors.

'Everything is in good taste in its time and way'

JOAN CRAWFORD
What is for you is good taste, but you have to know *yourself* first. Your taste changes

GOOD TASTE *A* ANISHING VIRTUE? RE YOU BORN ITH IT? DO YOU CQUIRE IT? *OW* DO YOU DEFINE ? HERE, PEOPLE OTED FOR THEIR STE COMMENT ON E SUBJECT, NE THAT'S BEEN SOURCE OF ONTROVERSY SINCE OMAN TIMES





How to distinguish between "good" and "bad" taste, say, in the decoration of a home? Both the do-it-yourself decorator's and the professional's task is to "get it all together". This involves, or so it seems to me, (1) a somewhat mathematical sense of proportion and balance, (2) a sensuous feeling for color harmonies and variety in textures, (3) an appreciation of the appropriate and functional as well as the ornamental, and (4) originality—which only comes about when a house reflects the owner's own character and interests. However beautifully decorated a house may be, if it does not reflect the owner's personality, the owner will not be a person of "taste."



Cited by several as good influences on popular taste: Architect Philip Johnson's own "Glass House" in New Canaan, Conn., built in 1949, still a jump ahead of the design parade: the Hardoy chair, right, a sling of body-conforming leather over a metal-rod frame, a 1938 design by Antonio Bonet, Juan Kurchan and Jorge Ferrari-Hardoy; the Director's or Safari chair, made by Telescope, an early design for "mobile" furniture.

—or should change—with experience, as you develop. William Haines, the interior designer who did the American embassy in London, has strongly influenced me. In fashion, Irene and Jean Louis and Adrian influenced me. Adrian taught me.

To me, color is terribly important, a very individual choice. Mauve and purple, which used to be for ladies with white hair tinted mauve, is now for everybody, including the kids, but if you look poor in it, it's not for you. I live with sun colors—bright yellow, lime green, soft greens. This meld of sunset color gives me a sense of serenity and contentment. I think one's surroundings must please the *liver* first. My idea of good taste in public places is the General Motors Building and the Olivetti Building (formerly the Pepsico Building) in New York.

DAVID RAWLE,
president, Multiples Inc.

I think taste is the ability to recognize and appreciate what will last, to be able to identify what is or will become a classic. Taste can be developed by reading books and magazines, going to museums and art exhibits. It's worth finding out what makes any one thing a classic. Bauhaus furniture is a classic—nobody's ever beaten that kind of design in 30 or 35 years. In art, I'd call Rauschenberg a classic, a contemporary classic. Certainly Warhol and Lichtenstein.

'Most of us define good taste as *what we like*'

'Taste is "*yours* and mine" *versus* "theirs"... "theirs" is *always* out'

SIR CECIL BEATON

Taste breaks out of all rules—as soon as it is pigeonholed, it is dead. It must always renew itself and be seen in new perspective. Sometimes it can't be recognized, but there is a hidden logic about it. The obvious becomes vulgar and so taste has to invent something fresh and different—as with F. Bacon on Beauty: There must be something strange about it. What is good taste at one time is bad at another.

A certain amount of good taste can be acquired by reading, studying, watching the wonders of the past. But it is an instinct that has to be nurtured. Some are born with it. It cannot be applied from outside (having a decorator in doesn't fill the bill). John Betjeman is right when he talks about ghastly good taste—meaning the obviously tasteful. People should try to invent for themselves—only then can something "alive" be tasteful. Can't think of any modern architect or designer who is infallible, and civic taste doesn't seem to have improved or invented anything revolutionary. The time is right.

CLARE BOOTHE LUCE

I believe that everyone is born with the eye and hand of an artist, the ear of a musician and the tongue of a poet. But our natural creative faculties atrophy unless we develop them by constant use and practice. People who seem to have "naturally good taste" generally turn out to be people who are either fortunate enough to have lived most of their lives surrounded by beautiful objects or people whose natural yearning for beauty has led them to contemplate art and to study it wherever and however they could. In either event, people with "good taste" work at it all their lives.



'Distinguishing between good and bad taste is a personal matter'

STANLEY MARCUS,
chairman of the board, Neiman-Marcus

Taste—we all have vague ideas of what it is, but most of us define good taste as what we like. I think it is a sense of what is fitting, harmonious, beautiful. What was all those things in 1905 may not have worked in 1930, but we're back to some of the same ideas. Taste is progressive and regressive, and often a period of time occupies a position in the Hall of Fame and then its taste is discarded.

Are people born with taste, does it come about as the result of heredity and or environment? Since we have little knowledge of genes and heredity, I think exposure is *it*. A person who has a desire to improve his taste by exposure and working hard at it can begin to establish criteria of his own, but most people aren't willing to work hard enough at developing the knowledge. With the worship of youth saying everything goes and throwing out the criteria of centuries, in the last half-dozen years we've had anarchy in fashion. We've retrogressed 5,000 years. We must have some sort of discipline in taste as well as in government. A general spirit of rebellion in art, decorative objects and clothes has marked this time. And this too shall pass.

I think Otto Natzler's work in ceramics represents a high level of taste and crafts

FURNITURE PHOTOS, THE MUSEUM OF MODERN ART; HOUSE, ALEXANDER GEORGES

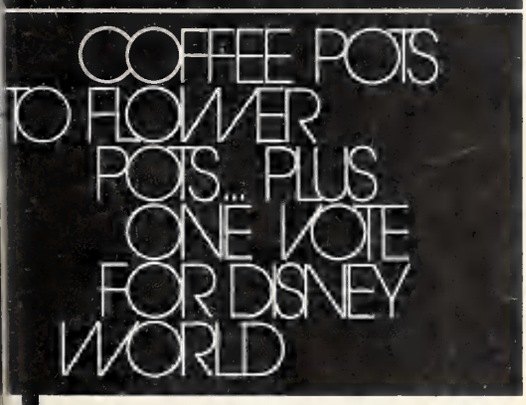
manship, and I am impressed by the consistency of good taste I see at Knoll International. They are passing on the torch.

RUSSELL LYNES

Edith Wharton and Elsie de Wolfe defined good taste as suitability. But what was suitable to Edith Wharton and Elsie de Wolfe wouldn't be suitable to any other generation or any other place or any other social stratum. The old business of one generation's good taste being the next generation's bad taste is fairly true. We're likely to jump over our parents' generation to our grandparents', which seems tolerable, and to our great-grandparents', which seems really rather nice.

But as far as defining what good taste is, I think this is a terrible booby trap. I've tried with the old high-brow, middle-brow, low-brow book. I suppose what I would consider acceptable taste is what I live with and my taste (Continued on page 200)

EDITORS' CHOICE:



Everyone, it would seem, has a personal definition of "good taste," and apparently this holds true with House Beautiful editors and writers. Polled informally, their preferences proved a varied selection:

Design Editor **SUSAN LEWIN** *was influenced by "timelessness, innovation, quality and aesthetics." She singled out Verner Panton's all-plastic chair for Herman Miller, Braun appliances, Joe Columbo's plastic chair for Kartell, Thonet's bentwood rocker, the Trimline telephone and Alvar Alto's vase for Iitala.*

JACK MACURDY, *assistant decorating editor, made his selections on a somewhat larger scale. Included were the Seagram Building ("an architectural jewel"), New York's City Hall, the display windows at Tiffany & Co. and, in a pairing of contrasting design, Boston's City Hall and Colonial Williamsburg.*

Our home service editor **NANCY CRAIG,** *limiting her choices to her area of interest, listed the Braun electric food slicer, Thermador's microwave oven, the Corning cooktop, Terraillon's postal scale, Dansk's plastics and Club Aluminium's Waterford skillet.*

JAMES DELONG, *architecture editor, gave selections ranging from the Los Angeles Music Center ("the best thing of its kind in the world today") to—surprisingly—Disney World in Orlando, Fla. ("a stupendous 27,000-acre concept of land reclamation and development that, within its framework, is an example of controlled and consistent 'taste' of a very high order"). DeLong also listed the Seattle monorail, Oakland Art Museum, Westlake Village in Thousand Oaks, Calif. ("the best large-scale residential development I have seen"), Manhattan's Paley Park and Ghirardelli Square and The Cannery in San Francisco ("excellent examples of true [non-destructive] urban renewal") and the superb landscaping design used in segments of the Los Angeles freeway system.*

ELVIN MCDONALD, *our specialist in gardening and music, thinks the classic clay flowerpot is an excellent example of good taste—but only in its original, undecorated form. He also chose the grand piano ("personification of 'form follows function'"), the Seagram Building, Architect I.M. Pei's own office ("exquisitely refined and understated"), the Parsons table and the use of butcher block in kitchens.*

One senior writer **CONSTANCE BOGEN,** *found it easier to describe what's in poor taste—the gaudy, trendy, self-conscious, slipshod. Her examples of what contradicts "poor": Kulicke picture frames ("innovative, functional, well-made"), the Chemex coffee pot, Orretors crystal ("perfection of glass into a well-designed, usable object"), the architecture of Louis Kahn and finally, the wide-mouth catsup bottle by Heinz ("a whimsical but practical bottle design for a food that's usually obstinate about remaining in its container").*

Appropriate, useful, beauty in proportion and scale—these were among the justifications for Art and Craft Editor **ANNE OGDEN'S** *selections. She included the Seagram Building, the sculpture garden of New York's Museum of Modern Art, Shaker furniture ("in the proper setting"), pottery from the pueblo of San Ildefonso and Acoma, Jack Lenor Larsen's fabrics and yesteryear's covered bridge.*

KATHLEEN MAHONEY, *furnishings editor, thinks "function is an integral part" of good taste ("a chair, no matter how attractive, is not successful if it is not comfortable"). Miss Mahoney prefers well-designed plastic furniture (she cited designs by Moreddi and Beylerian), wicker by McGuire Furniture, Hans Wegner's finely crafted designs, Henredon's Artefacts collection and Design Technics' hand-thrown group of stoneware lamps designed by Richard Ludwig. Her favorite building is Lever House in New York City.*

LESTER GRUNDY, *decorating editor, chose to contrast in general terms the tasteful and the tasteless. Drawing a negative vote was the ornate, overscale lamp wtih a "Mae West beruffled" shade, as opposed to the "trim well-scaled lamp and shade." Simple, fresh flowers and growing plants are always preferable to artificial arrangements and "the cliché fake palm," as are plain white candles to overworked and overdecorated versions. Authentic country-provincial furniture, of honest carved wood and classic in scale receives Grundy's approval; he looks dispairingly upon the immitators with "cast ersatz carvings, flamboyant velvets, gross overscaling and inferior construction."*

JOHN INGERSOLL, *our building specialist, began his selections with Lever House ("the first of its kind, still among the best"), and continued with the CBS Building in New York ("a perfect combination of understatement and raw power"), Kosta glass from Sweden ("substantial fluid beauty . . . looks handsome standing alone"), the library at Exeter by Louis Kahn, Braun appliances and the Cord automobile ("best car design of all").*

"Taste is one's language of experience, aesthetics and imagination applied to function," says Art Director **RUTH WEIL.** *She adds, "Good taste is ideally not the basic black dress of one's environment. It is all those things of studied quality gleaned from all the creative spirits throughout time." Her examples: Oriental rugs ("specifically, Kurdish Kelims of Iran, a craft weaving richness of design and tradition into function"), the art of Grandma Moses ("honestly translated into the tangible"), the ritualistic art of Africa and the South Seas. Other choices: the architecture of Louis Kann, stained glass, the Olivetti typewriter, the tourposter bed, porcelain door knobs ("a timeless detail"), the sculpture of Isamu Noguchi and pre-Columbian pottery ("incites constant amazement within the framework of function, reminding one of a sense of order and communal conditions in life").*

"Tasteful objects are mindful of human needs," believes Senior Editor **LINDA DOWNS.** *On her list: any all-purpose nine-ounce stemmed wine glass that is sufficiently thin, clear and bowled ("it has taken the fright out of wine serving"), products on which the manufacturer's name is unobtrusive or is removed with the packaging, art in public places, such as the Rockefeller Center murals ("the Depression program to employ artists on public buildings was probably the most tasteful project the federal government ever planned"), the plaza-type commercial development going on all over the country ("though we wish most of the buildings were as well-designed as the Seagram and Time-Life structures") and, a great personal favorite, candles, "now accepted in all colors, sizes and shapes, letting each of us express our personal taste, litestyle and creativity in the way we use and arrange them."*

Editor **WALLACE GUENTHER** *defines good taste as anything that is "appropriate to its time, place and function." Therefore he believes isolated choices are merely representative of things "one likes." Guenther likes the Golden Gate bridge, the Lincoln Memorial, fresh flowers, tatami mats and shoji screens, the simple cast-iron skillet, Charles Eames' plastic furniture, Hans Wegner's chairs and Shaker and Scandinavian design.*

And lastly, Senior Editor **MARION GOUGH,** *who authored our major article on the question of taste:*

People and things that do not flaunt themselves; objects within the Japanese concept of shibui—things that are timelessly interesting because they do not reveal their full beauty at first glance but must be studied to be appreciated, such as opals, malachite, alabaster; Rockresorts hotels; clean-lined sculptural furniture like the classic Chinese chair, the Saarinen pedestal table, Shaker and American Queen Anne because they are simple, undecorated and their material, design and function seem to become one; the lines of the 1951 Studebaker; indirect lighting; the Le Bristol Hotel in Paris; the concept of Lincoln Center and its fountain square, but not the buildings themselves; The Cloisters Museum; the Maeght

(Continued on page 200)

FROM THE

Germany's wines flow—elegant, white and wit

By LINDA B. DOWNS

Rather frightening, German wines—northern wines from northern vines, offering an entirely different taste, requiring an entirely different list of vintage years. Then there's the German language, which comes hard to our eyes, our tongue, our ears. Though we have Pittsburgh, Hattiesburg, Galesburg and a few other "burgs" on our map, there has not been for German the Americanization, in the kitchen or out of it, of *decor, sauté, scaloppine or bon prix;* there is not the wine-label familiarity of *grand, chateau, classico* or *superiore*. Yet German is the language of German wine labels, rarely with translation (although Germany ships about 1/3 of its exports to the U.S.), its puzzle often compounded by a hard-to-read, old-style type, label terms that meant nothing (feine) and the names of 25,000 individual vineyards. In short, then, German wines were hard work.



Face it. Learning German wines will always be hard work, but the task is a little easier with the new German wine laws that went into effect with the 1971 vintage and labels, only lately appearing on retail shelves in the U.S.

"This new 'truth in packaging' law," says Peter M.F. Sichel, born 50 years ago in the town where Gutenberg invented the printing press (based, Sichel says, on the grape press) and one of the recognized German wine experts in this country, "assures the consumer that what he sees and pays for, based on label information, corresponds to the value of the wine inside."

No longer can a producer give any quality description that is not within the strict wording of the law. A vineyard must be at least 12½ acres in size to be listed—meaning the 10,000 vineyards with less acreage cannot now be mentioned. (For Sichel's guide to the important names to learn, see the end of this article.) All wines must be made from approved grape varieties; labels will list the variety if the wine is 75% the named grape. Labels will give vintage year, the producer and the bottler (*Abfuller*). Important terms to learn are *Erzeugerabfullung* (bottled by the producer) and *aus eigenem Lesegut* (from his his own grapes). Thus, the Liebfrauenstift-Kirchenstück above is bottled by the producer/shipper, P. J. Valckenberg, and the Schloss Schönborn, at center right is "bottled by the producer, Count von Schönborn, for his cellars at Hattenheim." Sorry, we'll still see spelling variations, as in Erzeuger-Abfullung on the Erbacher Michelmark label that's shown at top right.



The most important change is the quality control ruling that divides all German wine into three categories. First is German Table Wine (Deutscher Tafelwein), for light simple wines made in one of six regions: Mosel, Rhine, Main, Necktar, Oberrhein Burgengau and Oberrhein Roemertor. Labels may list community names but not vineyards. Thus, the new Julius Kayser label for Moselle Bluemchen (also spelled Moselbluemchen), shown above, tells us that this is a Table Wine from Mosel. By what is not listed, we know that this blend does not have 75% of any one grape (this one is a mix of Riesling, Mueller-Thurgau and Elbling) or come from any one community. Kayser uses neckbands to give vintage years (and besides printing in English, it uses green lettering on Moselles, brownish-ochre on Rhine wines). Most Table Wines will remain in Germany.



The next step up in classification is German Quality Wine (Deutscher Qualitätswein), which you may also see referred to as Q.b.A. or Qualitätswein bestimmter Anbaugebiete. All Quality Wine must attain 8½% natural alcohol and come exclusively from one of the 11 Quality Wine Regions: Mittelrhein, Rheingau, Hessiche Bergstrasse, Ahr, Mosel-Saar-Ruwer, Nahe, Franken, Rheinhessen, Rheinpfalz, Baden, Wuertenberg. It must give the community name and can list region (*gebiet*) sub-region (*bereich*), collective vineyard (*grosslage*) or vineyard (*einzellage*). Every bottle has a control number (A. P. number on labels) assigned after it has passed Quality Wine testing by a government panel. "This," says Count Jacob Eltz, spokesman for the German wine producers' association, "will really protect the public from the individual who believed in his wine but was fooling himself." We have no samples of of 1971 Quality Wine labels; you will see very few of these labels until the 1972 wines arrive next year. For the 1971 vintage was the most outstanding in Germany in many years and most wines (99% in Johannisberg, for example) qualified as Quality Wine with Special Attributes (Deutscher Qualitätswein mit Prädikat).

But since these wines must meet the same place/name rulings as Quality Wines, the labels here can serve as a guide to both classes. So . . . the Sichel label is a shipper's label for one of the allowable shipper's blends, Johannisberger Erntebringer, from the Rheingau. Liebfrauenstift-Kirchenstück is used alone to identify wine from a particular vineyard around the Liebfrauen church in Worms (the -er ending is added in the same way someone from New York is called a New Yorker) in the Rheinhessen. The Schloss Schönborn is an

NORTH

much easier-to-learn labeling



estate or domaine label for a wine from the Schlossgarten vineyard in Geisenheim (community name first, usually with -er ending, then vineyard) and the Erbacher Michelmark from the Michelmark vineyard in Erbach, both in the Rheingau. All are from the Riesling grape.

Prädikat wines are the prestige wines. They must attain 10% natural alcohol and where once the names referred to the method of harvesting, now they are classified by the quality of the final product. "From now on," says Sichel, "there will be no jokes about the Spätlese that was picked after 8 p.m. instead of three weeks after the beginning of the harvest." These special wines are: Cabinet or Kabinett—wines that cannot be chaptelized (have sugar added to raise the sugar content), so are from fully ripe, mature grapes. Spätlese, or late harvest—wines picked after the completion of the general harvest, when they are more mature. (Harvest dates are strictly set in each area.) Auslese, or selected harvest—wines that are made from individually selected bunches of grapes, picked as they ripen, at any time during the harvest. They are generally sweeter and richer than Spätlese. In great years, a mold forms on the skin of the grape and takes away all of its moisture, producing a concentrated luscious wine with a very high degree of natural sugar in the must. Called *Edelfaeule* in German and Noble Rot in English, this mold is often found in great Auslese or Spätlese. It is always found in the top two categories: Beerenauslese, or "Berry Selection"—wine from individually chosen berries—and Trockenbeerenauslese, or "Dry Berry Selection"—wines made from individually picked berries that have shriveled up to a raisinlike state. They are great wines with price tags to match, for it takes one person one day to pick enough grapes for one bottle of wine.



There are a few esoteric wines in this class, too, some named for the day the grapes were picked *(Continued on page 142)*

THE RHEINGAU: NOBLE AND NOTABLE

Ride now through the Rheingau, that vine-laden slope stretching from the north bank of the Rhine up toward the sun. It's called the noble area of Germany, home of some of its noblest wines, their labels inextricably mixed with words like *schloss* (castle), fürst (prince) and *graf*, the title of our host, Graf zu Eltz, Count Eltz.

Wind through vineyards and villages,

'Any good wine will improve any good food. . . . and any meal without wine is poorer than one with it'

weave around the great white walls and garnet roofs of Kloster Eberbach, the 12th-century monastery of Steinberger wine fame. Roll on to the tourist town of Rudesheim, home of hundreds of reproduction beer steins and one of Germany's finest wine museums. Climb the hill to Johannisberg, and then climb some more to the Metternichs' coral pink schloss at the top. Walk here beneath trees that have shaded monks and Hapsburgs alike—and smile a bit as four different workmen interrupt our walk to make sure Count Eltz knows that the pressing in the winery behind us is on worker's home grapes and not Schloss grapes being harvested before the legal date. Head down now to the Technicolor Rhine again, half a mile wide here, highway for heaped-high barges, river of Lorelei legend, rippling in the October afternoon sun that shines so ironically on us and the unpicked Rieslings this day after the frost has hit. Follow the river and the grapes back to Eltville and talk some more of the wine that brought us here.

"Any good wine will improve any good food," believes Jacob Eltz, whose Schloss Eltz wines are among the best of the Rheingau. "Some specific wines improve some specific foods more than others, and matching is an exciting game. But it shouldn't blind you to the fact that any meal without wine is poorer than one with it."

The Eltzerhof is a big rambling white mansion filled with antiques and paintings from several centuries of resident Eltzes—and a huge oval dining table "that my wife thinks is so hard to decorate." (For luncheon, it's usually fresh flowers on the mellow wood; for dinner, often porcelain horsemen marching between the candles.) "I regularly serve white wine with dark meat in a two-course meal," Count Eltz explains, "though I add red wine for a more formal many-course meal.

"If you are unsure of what you will like, then choose a shipper you can rely on and buy several whites and several reds. Serve a white and a red *en carafe*—so your minds are not tied down to the labels—and leave the choice to your guests. After a while, you'll find a pattern established and can that way judge for yourself whether those wines go with what you served with them. In short, take a cue from those who know the most about wines, the growers—they normally drink only their own wines with any foods."

Though he speaks here as a winegrower, wine is just one of those areas Jacob Eltz knows. He is an aristocrat's aristocrat, product of a time when having a title meant following only those pursuits that pleased, and the great estates had wineries only for the family's enjoyment. He is well-versed in classical music, an expert on Dutch art who's firmly convinced that the lacy-sleeved lady in the small salon to the left will someday be recognized as a Rembrandt and not just of the Rembrandt school, an international traveler who is fluent in eight languages and many literatures, from Raymond Chandler to Hermann Hesse.

'An Auslese will cost double or triple a German Table Wine in the U.S. but five times as much in Europe'

Yet he is an aristocrat who knows his nine children face a different kind of life. When the family's main holdings in Yugoslavia were taken over after World War II, he made the winery at their onetime summer home a going business. And two years ago, he and his wife, a former Austrian princess, *(Continued on page 142)*

cooking with Helen McCully

THE HOT BANANA

If you've never eaten bananas hot with beef or lamb or duck, as a garnish on black bean soup or fillets of sole, turned into a dazzling soufflé, soufflèed in their own skins or wrapped in a *crêpe*, you are in for some gastronomic surprises. Not only one of the most prolific plants on earth, bananas are also one of the most versatile. In addition to being extremely good to eat, they are low in calories (a mere 85 for one medium banana), they are highly nutritious, they are cholesterol-free and 99.8% fat-free. To cap it all, bananas remain one of the best buys in the fruit market.

BANANA VARIETIES: The bananas generally available in our markets are all imported from Latin America. Apart from the bananas familiar to all of us, there are two exotic varieties usually found only in Spanish food stores: the *Lady Finger*, the smallest variety, usually three to four inches long, delicate, sweet-flavored, thin-skinned and easily bruised, and the small plump *manzanillo* or apple banana, somewhat suggestive in flavor to a mellow apple. The *red banana*, usually available only during the holidays and only in specialty food stores, is something of a dazzler and inclined to be expensive.

The plantain, although a member of the banana family and resembling a banana in shape, is considerably larger (sometimes up to one foot). Often called the "cooking banana," the plantain is coarser, less sweet and must be cooked to be eaten.

BUYING BANANAS: A good banana should be plump, unblemished, firm and bright in appearance. Avoid fruit that is soft or shows bruising by marked discoloration. The three stages of ripeness or edibility you will find in your market are: yellow, yellow with green tips and yellow flecked with brown. Which you choose depends on how firm you like your banana. The riper the banana, the sweeter—not only in taste but in fact. Because bananas are so easy to digest, they are particularly good for invalids and infants. **Note well:** Bananas, as is true of all fruit in our opinion, should be eaten at room temperature. **For cooking,** choose either the yellow with green tips or the yellow, *not the brown-flecked.*

STORING BANANAS AT HOME: If the bananas are not quite as ripe as you like at the time of purchase, they should be kept at room temperature until sufficiently ripened. Then, and only then, refrigerate, which will forestall further ripening. Bananas will keep several days refrigerated but the skin will turn dark. Although less glamorous, this in no way affects the fruit. We repeat, always bring bananas to room temperature before eating out of hand to savor them at their best.

BANANA ARITHMETIC: Three medium bananas weigh about one pound. Sliced or diced, 1½ to two medium bananas make about one cup; mashed, two to three medium bananas will make about one cup.

Broiled Steak à la Stanley
(Broiled Steak with Bananas)

Just before the turn of the century, Steak à la Stanley was very fashionable and such cookbooks as *The Epicurean* (a compilation of recipes from Delmonico's) and Lemcke's *European and American Cuisine* gave versions of it. Essentially, it is sirloin or porterhouse served with Baked Bananas and Horseradish Sauce. We sometimes serve ours with freshly cooked asparagus accompanied by Hollandaise Sauce.

Baked Bananas

Allow one ripe, but firm, banana per person with about 2 to 3 tablespoons of butter and 2 to 3 tablespoons of fresh lemon juice, plus a sprinkling of sugar.

Coat the bananas in lemon juice (this helps to forestall darkening), then arrange on a well-buttered broiling pan. Sprinkle lightly with sugar, dot generously with butter and pour any remaining lemon juice over all. Place in a preheated 450° oven and bake for about 10 minutes or until the bananas are tender when pierced with the point of a paring knife. Baste once with pan juices during the baking period.

To finish the bananas, coat each one with melted butter and slide under the broiler just long enough to fleck them with gold—two to three minutes. Don't close the oven door and watch closely so they don't brown too much.

Black Bean Soup with Banana Garnish, Cuban-Style

2 cups (1 pound) dry black beans
Salt
2 tablespoons olive oil
2 medium onions, peeled and minced
3 cloves garlic, peeled and minced
½ pound cooked ham, cut into small cubes
1 one-pound can whole tomatoes, coarsely chopped
4 cups (three 10½-ounce cans, condensed) chicken broth
2 tablespoons white vinegar
½ teaspoon ground cumin (optional)
Freshly ground black pepper
Good dash Tabasco
3 to 4 ripe bananas*

Wash the beans under cold running water until the water runs clear. Pour into a large (four- to five-quart) enameled cast-iron casserole with a cover. Add 1 tablespoon of salt and enough *cold* water to cover the beans by at least two inches. Bring to a boil over high heat, reduce heat to low, partially cover and simmer two to three hours or until the beans are soft when squeezed between your fingers. Watch to see that the water does not boil away and that the beans are completely covered with liquid through the entire cooking period. (If necessary, add more *boiling* water to cover.) Drain the beans and set aside.

Rinse out the casserole in which the beans cooked. Add the olive oil, onions, garlic and 1 cup of water. Bring to a boil and boil until all the water has evaporated and the onions are soft and transparent. If necessary, add more water. Stir in the ham, tomatoes and all the juices, vinegar, cumin, several grindings of the peppermill and the Tabasco. Bring to a boil, stirring frequently, and cook over a moderate heat until about half the liquid has evaporated. Take off the heat and set aside.

Meanwhile, combine the beans (about half at a time) with a cup or so of the broth in the container of the electric blender. Blend only until the beans are somewhat pulverized, not completely puréed. As you finish each lot of beans, add to the casserole with any remaining broth. Stir well, bring to a boil and then simmer for about 15 minutes. Stir the soup occasionally so the beans don't stick to the bottom. Taste for seasoning. You may find the soup needs both salt and pepper.

Serve straight from the casserole in heated soup plates or bowls garnished with thinly sliced bananas. Serves six to eight.

*In Cuba they use the small *manzanillo* banana. *(Recipes are continued on page 145)*

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Wine

Continued from page 139

picked and one called Eiswein, from grapes caught in a frost and then lightly pressed and separated from the ice. But these are not frequently seen in U.S.

So what about the taste behind the label? Germany is the northernmost wine-producing area in the world. Its wines look cool; they are served cool; they are cool. Sichel refers to their taste as an "incredible intensity of flavor, an incredible balance of sweetness and acidity." An orange has such a balance, always more sweet than a mouth-puckering lemon, never as lush as a ripe peach. And so it is with German wines—elegant, cool, fragrant, but never as flowery or full-bodied as the sun-filled southern wines.

Germany produces some red wine. If you visit there, try it. But don't expect too much, for all the German expertise is in the whites.

Most quality wines are made from the Riesling and Sylvaner grapes, though many wines in the lower categories are now being made from the Mueller Thurgau, "a cross between the Riesling and Sylvaner that produces wines that are charming but die young," says Sichel.

Peter M.F. Sichel is himself an international blend of a wine man. As the voice of a Columbia Records recording and the audio and video guide in a television cartridge series for Cartridge Television Inc. and Time-Life Video, he discusses wines German, French, Italian and Californian with all the knowledge of one born into a family that has been in the wine business more than a hundred years. Being smilingly bowed out of a Manhattan restaurant in trench coat and beret, he could easily be mistaken for someone from the Bordeaux branch of the firm. Withering two latecomers to the Four Seasons Wine Symposium with the instruction to "get your first glass of wine and immediately be seated," he shows the same steeliness he tastes in some Rhine wines. Yet he is the American businessman (he's lived here off and on ever since he came to join the U.S. Army at the start of World War II) whose Blue-Nun-with-anything ads have made this Liebfraumilch probably the best-known German wine in the country.

Most German wines exported to the U.S. come from along the Moselle and Rhine rivers, though we receive some from the Nahe River district ("They can be called the happy medium between Moselles and Rheingaus," says Sichel) and some of the drier wines, shipped in the round flacon called a Bochsbeutel, from Franconia.

Moselles are light and delicate, fresh and not lasting very long. They should be drunk young, seldom more than three or four years old.

"Moselles only go with other Moselles," says Sichel, pointing out that Germans drink the green-bottle wine in the mid morning or as an aperitif. But we agree with Paul Kovi, the urbane Hungarian who is manager of the prestigious Four Seasons restaurant, that Americans will like them with light summer buffets and picnic fare —fruit, cold ham, mild cheeses, green-sauce-food. Drier Moselles will complement brunch, light fish and seafood dishes—but never anything as spicy as, say, a shrimp Creole.

The smallest—and most famous—wine growing area of Germany is the Rheingau, a 20-mile stretch where the Rhine turns and flows from east to west. Rheingaus are usually more elegant, more full-bodied and longer-lived than their cousins. (A 12-ounce bottle of 1727 Rudesheimer Apostelwein, the oldest known German wine in existence, will be sold at the Heublein Auction of Rare Wines May 31, along with an 1895 Steinberger and some other Rheingaus from the 1920s, 30s and 40s.) With Rheingaus, the degree of quality will be decisive, and a Kabinett or Spätlese may be dry enough for most sea foods. Rheingaus generally will go with a much broader range of both fish and light meats than the Moselles, but they can be overpowered if the food is too strong.

Across the river from the Rheingau begins the large area known as the Rheinhessen, home of the familiar blend known as Liebfraumilch. Some Liebfraumilch is good; some is bad. You are safe if you stick to the well-known shippers' brands (Sichel's Blue Nun, Deinhard's Hanns Christof, Valckenberg's Madonna, Langenbach's Meister Krone, Julius Kayser's Glockenspiel). We don't like Liebfraumilch with everything, but it and other Rheinhessens will go with most fish dishes, poultry and white meat and veal. That's true also of the dry Franconians and the earthy Palatinates from the Rheinpfalz, the area to the south of the Rheinhessen. These, even, will nicely accompany light game and venison.

Ausleses, however, from any area, are usually too sweet for fish, and Beerenauslesen and Trockenbeerenauslesen are definitely dessert wines, sweet but without any cloying aftertaste.

With a 1971 Niersteiner Pettental Trockenbeerenauslese, Paul Kovi served a Strawberry Vacherin—the meringue layered with strawberry sherbet, Framboise-laced whipped cream and fresh strawberries in Cassis. The wine was sweet and full—and we're told it will only get better. The dessert and wine became a natural and delicious extension of one another. The 1971s are, as we said, a great vintage, and these Dry Berry Selection wines are going to disappear from the stores as quickly as they arrive (they're just now beginning to reach us)—at $50 to $75 a bottle. What we had was the same wine Peter Sichel has put away for his 75th birthday. If our pocketbook will stretch to cover it before they're gone, we will too—and hope we shall have an equally noteworthy occasion to save it for.

THE NAMES TO KNOW

These lists were condensed from material prepared by Peter M.F. Sichel for the Four Seasons Wine Symposium Advanced Course on the Wines of France and Germany. They do not include all the wine-growing towns of the Rhine and Moselle, but are designed to give a quick-reference list to the names you will most often see on German wine labels.

TOWNS/VINEYARDS

(In the order of: Town: best vineyards; other vineyards)

Rheingau

Hockheim: Domdechaney, Kirchenstück, Stein; Königin Viktoriaberg, Hofmeister, Stielweg, Sommerheil, Hölle, Reichesthal, Berg. **Eltville:** Taubenberg, Sonnenberg; Rheinberg, Langenstück. **Erbach:** Markobrunn (also spelled Marcobrunn), Hohenrain; Schlossberg, Siegelsberg, Honigberg, Michelmark, Steinmorgen. **Hattenheim:** Hassel, Mannberg, Nussbrunnen, Wisselbrunnen, Engelmannsberg; Heiligenberg, Schuetzenhaus, Pfaffenberg. **Oestrich:** Doosberg, Lenchen; Klosterberg. **Winkel:** Hasensprung, Jesuitgarten; Gutenberg, Schlossberg, Bienengarten. **Geisenheim:** Kilsberg, Schlossgarten, Klaus, Kläuserweg, **Rüdesheim:** Bad Roseneck, Berg Rottland, Berg Schlossberg. Bischofsberg; Drachenstein, Kirchenpfad, Klosterberg, Magdalenenkreuz, Rosengarten. **Rauenthal:** Baiken, Gehrn, Wülfen, Rothenberg; Langenstück, Nonnenberg. **Kiedrich:** Wasserose, Gräfenberg, Sandgrub; Klosterberg. **Hallgarten:** Schönhell, Jungfer, Hendelberg; Würzgarten. **Johannisberg:** Hölle, Mittelhölle, Klaus; Schwarzenstein, Vogelsang, Hansenberg, Goldatzel. **Steinberger, Schloss Vollrads** and **Schloss Johannisberg** wines are known only by vineyard names. **Standard shipper blends** from the main villages of the Rheingau (from 1971): Johannisberger, Erntebringer, Rüdesheimer Burgweg, Ostricher Gottesthal, Hallgartner Mehrhölzchen, Winkeler Honigberg, Hatten-

(Lists continued on next page)

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GE explains microwave flavor.

Q. Is there any change in flavor because of the rapid way microwave energy cooks food? *Cookbook writer, Myra Waldo.*

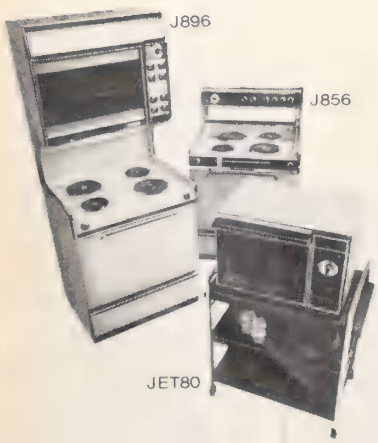
A. No. Foods cooked by microwave energy generally taste the same as when cooked conventionally. Some people say foods cooked in a microwave oven taste fresher because faster cooking time retains more of the natural moisture in food.

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GENERAL ELECTRIC

RHEINGAU

Continued from page 139

barnstormed across the U.S. on a p.r. tour for the German wine producers' group and the German Wine Information Bureau, New York City.

Americans, he decided after that trip, will probably one day be the most wine-knowledgable people, as a whole, because we are studying so hard to learn about wine. "You have the best of everywhere being chosen for you—Frank Schoonmaker, for example, has one of the finest palates I've ever known—and you have a price advantage over Europeans. The cost of shipping, warehousing and distribution are the same for an expensive and a cheap bottle, so an auslese, say, will cost only double or triple a German Table Wine in the U.S. but five times as much in Europe."

With the increased number of wines coming into the U.S., he thinks many retailers will not be able to keep up with them, "so you must begin to learn the importers you can place your confidence in. No reputable owner or importer can afford to have his name connected with faulty or poor wines."

And Americans must yet learn to deformalize wines, he thinks. "Wine introduces a touch of ceremony to any meal, that's why we don't drink in tin cans or paper cups. But it should be a pleasure, not a duty or something to be served only on formal occasions.

"Spend as much as you can afford for good glasses. Any decent china won't offend the food unless it's too risqué in color. But the most beautiful glass can be unsuitable if the rim is not thin or if it does not let the color come through—and that means no green glasses. That's a tradition from when it was difficult to get clear wine."

With the exception of the Roemer for Rhine wines—he still likes its shape, but with clear bowl—he prefers matching glasses, the flute only for sparklers, "the wide-mouthed only for fruit cocktail." They must be stemmed "to keep away from the wine the heat of your hand and the scent you wear. Arpege does not really complement the Riesling bouquet."

Except for the 'selection' wines, white wine should be drunk at the temperature where you just notice that it is slightly cool, he emphasizes. And although he calls himself a "great appreciator of the dry martini," he's convinced that a long cocktail hour "kills the pleasure of wine. Inviting people at 8 o'clock and serving dinner at 9:30 is an utter waste of first-class wines and foods and all the trouble preparing them." When guests are invited to the Eltzerhof for dinner at 8 p.m., they are expected to arrive by 7:55, enjoy one glass of sherry or Champagne and then sit down to dinner at 8:15 or so. Coffee is served in the grand salon after dinner, then cocktails or liqueurs as people want.

With new technology, he notes, "The question of aging wine is reduced to less emotion and more scientific reasoning." In general, he thinks most German wines will be drinkable a year after harvesting and sees little difference in the good generics and estate-bottled wines in this respect. "I would prefer a good generic wine to a poor estate one." The selected harvestings will, of course, take longer to reach their apex, he points out, "and the greatest Trockenbeerenausleses are ageless."

In September of 1971, he opened four bottles of an 1893 Trockenbeerenauslese from his cellars and found them "as fresh as when they were just harvested. The four bottles served 400 people, and though he doesn't often serve wines this rare, he emphasizes that a thimbleful of Trockenbeerenauslese is sufficient. "I have frequently served one bottle to a table of 16 to 20 people, with a light pastry dessert, in a sherry glass."

He is divided on the vogue for collecting rare wines and on the enormous auction prices such wines have brought. (He has seven more bottles of the 1893 Trockenbeerenauslese in his cellars—and has refused prices up to $1,000 a bottle.) "I think I approve because it gives an added angle to wine that wasn't here before. Stamps are of use only to stamp envelopes, and no high price paid by a collector will ever change this basic fact. The same is true for wines—collecting them can be like completing a set of prints or etchings, and a man should be allowed that if that's what he wants. But I hope such a person keeps the wine in his collection as he would an artwork or else gives a tasting for a huge crowd of people who share his pleasure in the wine. It is too close to gluttony to reserve the wine to yourself at $300 a glass. That's sinful. Values are important—and should not be adulterated by such great show-off extravagance." ■

heimer Deutelsberg, Kiedricher Heiligenstock, Rauenthaler Steinmächer, Hochheimer Daubhaus.

Rheinhessen

Nierstein: Auflangen, Gloeck, Heiligenbaum, Kranzberg, Oelberg, Orbel, Zehnmorgen, Rehbach, Hipping, Pettenthal, Hoelle, Paterberg. **Oppenheim:** Kreuz, Sacktraeger, Zuckerberg; Herrenberg, Daubhaus, Tafelstein, Falkenberg. **Bingen:** Rochusberg, Scharlachberg. **Worms:** Liebfrauenstift-Kirchenstueck. **Blends:** Bereich Nierstein; Liebfraumilch; also, Niersteiner Gutes Domtal and Oppenheimer Kroetenbrunnen.

Rheinpfalz

Forst: Freundstueck, Jesuitgarten, Kirchenstueck, Pechstein, Ungeheuer. **Wachenheim:** Geruempel, Goldbaechel, Rechbaechel. **Ruppertsberg:** Hofsteuck, Nussbien, Hoheburg. **Deidesheim:** Hohenmorgen, Leinhoehle, Maeushoehle.

Mosel-Saar-Ruwer

Kluesserath: Bruderschaft, Koenigsberg. **Trittenheim:** Altaerchen, Apotheke. **Neumagen:** Rosengaertchen, Laudamusberg. **Dhron:** Hofberger, Roterd. **Piesport:** Goldtroepfchen, Guenterslay, Falkenberg. **Wintrich:** Ohligsberg, Stefanslay. **Brauneberg:** Juffer. **Bernkastel:** Bratenhoefchen, Doctor, Graben, Lay, Matheisbildchen. **Wehlen:** Nonnenberg, Sonnenuhr. **Graach:** Abtsberg, Domprobst, Himmelreich. **Zeltingen:** Himmelreich, Schlossberg, Sonnenuhr. **Erden:** Busslay, Herrenberg, Praelat, Treppchen. **Uerzig:** Wuerzgarten. Other well-known villages: **Traben-Trarbach, Kroev, Zell.**

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1961 and 1962, average, no longer available. **1963,** wines of style and balance, aging well. **1964 and 1965,** disappointing; few available. **1966,** wines aging well and showing elegance. **1967,** wines of great elegance, destined to become collectors' items. **1968,** average daily wines. **1969,** similar to 1966, with a little more balance and charm. **1970,** light, elegant wines, maturing well. **1971,** great vintage, comparable to 1953, 1945, 1937, 1934. **1972,** some light and pleasant wines, should be consumed quickly. ■

BANANA

Continued from page 140

Fish Fillets with Bananas with Lemon Butter Sauce

6 ripe, firm bananas
Butter, softened
8 fillets of sole (about three pounds)
Lemon juice, strained
Salt
Freshly ground white pepper

Peel the bananas and pull off any "strings," then cut on the bias into ¼-inch slices. Butter generously a flat baking pan large enough to hold the fillets flat without overlapping. (It may be necessary to use two pans.) Place the fillets in the pan. Sprinkle with salt and pepper. Arrange banana slices on top of each fillet, running down its length. Sprinkle with lemon juice, then dot well with butter.

Place in a preheated 500° oven and bake for about five minutes or until the fish flakes easily when probed with a fork. Baste once with melted butter while the fish cooks. *Do not attempt to turn the fillets.*

To serve, arrange on a heated platter and garnish with a bouquet of parsley, the Lemon Butter on the side. Serves six.

Lemon Butter: Allow about 3 tablespoons of melted butter per person, and add fresh lemon juice to taste.

Braised Duckling with Bananas

1 five-pound duckling, quartered, thawed if frozen
1 tablespoon olive oil
Salt
Freshly ground pepper
1 large onion, peeled and minced
2 tablespoons flour
1 cup dry white wine
1 10½-ounce can chicken broth
1 bay leaf
4 tablespoons (½ stick) butter
3 large carrots, peeled and grated
¼ cup Madeira
Juice of ½ lemon, strained
6 to 8 parsley sprigs, minced
2 firm, ripe bananas, peeled and sliced ¼-inch thick

Before cooking the duckling, cut off and discard all surplus fat with any skin attached.

Heat the oil in a heavy skillet. Brown the pieces of duckling well on both sides. Sprinkle with salt and pepper and place in a large, heavy casserole that has a cover. Pour off all but about 2 tablespoons of the fat from the skillet. Add the onion and ½ cup of water. Bring to a boil and cook until the onion is soft and all the water has boiled away. Stir in the flour, then the wine and chicken broth. Stir until smooth. Season with salt and pepper. Pour over the duck and add the bay leaf. Bring to a boil on top of the stove, then place in a preheated 450° oven. Reduce heat immediately to 350° and cook for about one hour or until tender when pierced with a fork.

Meanwhile, melt the butter in a skillet and sauté the carrots over low heat, stirring occasionally, until tender. When the duck is cooked, lift the pieces to a heated platter, keep warm.

Skim off any excess fat from the liquid. Bring to a boil, cook down until you have about 3 cups left. Add the carrots, Madeira, lemon juice and parsley. Bring up to a boil again. Coat the duck pieces with the sauce, then add the sliced bananas to the remaining sauce and pour into a heated sauceboat.

Serve to four with rice and a dry red wine, followed by a green salad.

Chopped Meat, Brazilian-Style, with Bananas à la Brazil

In Brazil, bananas are frequently served as a vegetable to accompany meat dishes.

½ cup olive oil
1 large onion, peeled and chopped fine
4 cloves garlic, peeled and coarsely chopped
6 eggs
2 pounds lean beef, ground
4 ribs celery with leaves, chopped fine
2 green peppers, cored, seeded and chopped fine
20 to 30 sprigs parsley, chopped fine
2 cans (one-pound, one-ounce size) Italian tomatoes
Salt
Freshly ground pepper
1½ cups dry red wine
1 teaspoon red pepper flakes, or to taste

Heat the oil in a large, enameled, cast-iron casserole. Add the onion and garlic. Cook over moderate heat, stirring frequently, until golden. Take care not to let the garlic burn.

Combine the meat, eggs, celery, peppers, parsley and to-

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matoes. Work together thoroughly with your hands. Add to the casserole and cook, stirring constantly, until the meat has lost its red color. Then cook for 15 minutes. Add salt and pepper to taste (*note*, it takes a good deal of salt) and *1 cup of the wine*. Cook another 15 minutes. Stir in the remaining wine and the red pepper flakes. Cover and cook, stirring occasionally, one hour longer (a total of one hour and 30 minutes). Taste again for salt and pepper. By this time, most of the liquid will have been absorbed. If not, increase the heat to speed up evaporation. Serve to six or eight with freshly cooked rice. Start cooking bananas about 15 minutes before the duck is done.

Bananas à la Brazil

4 firm bananas*
2 eggs, lightly beaten
1½ cups fresh bread crumbs (five or six slices firm bread)
½ cup (1 stick) butter

Peel the bananas and cut into four pieces. Dip into the eggs, then roll in the crumbs. Heat the butter in a heavy enameled skillet. Add the bananas, as many as the pan will hold comfortably at one time, and brown all over. As each panful is cooked, arrange in a serving dish and keep warm.

Curried Lamb with Bananas

4 pounds shoulder of lamb, boned, trimmed of fat and cut in 1½-inch pieces
2 tablespoons butter
2 large onions, peeled and chopped fine
2 large cooking apples, cored and chopped fine
1 large clove garlic, peeled and minced
¼ cup curry powder
½ cup all-purpose flour
3 10½-ounce cans chicken broth
1 cup heavy cream
Salt
Freshly ground pepper
Lemon juice to taste
2 ripe, but firm, bananas, peeled and quartered

Melt the butter in a large, heavy, ovenproof casserole that can go to the table. Add the lamb, a few pieces at a time, and cook, turning it over, until it has lost its color. Set each batch aside. Then return all the meat to the casserole and add the onions, apples and garlic. Continue to cook, stirring often, until nearly all the moisture evaporates.

Sprinkle with the curry powder and flour. Stir until the meat is well coated. Add the chicken broth, salt and pepper. Bring to a boil. Cover and place in a preheated 375° oven for one hour or until the meat is tender when pierced with a fork. Add the cream and lemon juice. Taste for seasoning. Then add the sliced bananas. Bring up to a boil just before serving.

Serve to eight with freshly cooked rice, chutney and these other condiments: chopped chives or scallions, raisins soaked in Cognac and peanuts or chopped almonds.

Mashed Bananas and Carrots

6 large carrots, peeled and sliced
Salt
3 tablespoons butter
1 small onion, peeled and minced
3 very ripe bananas
Freshly ground white pepper
1 egg, lightly beaten
1 tablespoon lemon juice

Place the carrots in a heavy saucepan. Add boiling water to cover and a good dash of salt. Bring to a boil, reduce heat and cook until very tender when pierced with a paring knife.

Melt the butter in a small saucepan. Add the onion and a cup of water. Bring to a boil and boil until all the water has evaporated and the onion is tender. If necessary, add more water.

Once the carrots are cooked, push through a food mill or sieve; stir in the onions. Peel the bananas, snip off the tips, chop coarsely and push them through a mill or sieve. Add to the carrot mixture along with salt and pepper to taste. Add the egg and lemon juice and mix thoroughly.

Pour into a one-quart casserole or soufflé dish and bake in a preheated 400° oven for 15 minutes or until piping hot.

Very good with roast pork. Serves five to six.

Banana Soufflé with Apricot Sauce

Butter
6 ripe bananas, peeled and coarsely chopped
Grated rind of 1 orange
Juice of 1 orange, strained
Juice of ½ lemon, strained
½ cup superfine sugar
¼ cup slivered toasted almonds, coarsely chopped
4 to 6 egg whites (enough to make 1 cup)

Butter a 1½-quart soufflé dish, then coat with sugar. Refrigerate. At the same time, place a baking sheet in the center rack of the oven.

Pour half the fruit juice into the container of the electric blender. Add half the bananas. Blend to make a smooth purée. Pour into a large bowl. Blend the remaining juice and bananas. Combine with the first. Stir in the sugar, almonds and a big pinch of salt.

Beat the egg whites with an electric beater or mixer until they hold firm shiny peaks when the beater is held straight up. With a wire whip, beat about a third of the whites into the banana mixture. Then pour over the remaining whites and fold in with a rubber spatula. Pour into the prepared soufflé dish. Place on a baking sheet, bake in a preheated 375° oven for 25 to 30 minutes. Serve at once.

Apricot Sauce:
Combine one 12-ounce jar apricot jam with 6 tablespoons sugar and ½ cup of water. Bring to a boil. Cook over moderate heat, stirring constantly, for five minutes. Push through a fine sieve. Cool and add about 4 tablespoons Grand Marnier or Curaçao. Serve with the soufflé.

Bananas and Orange in Hot Rum Sauce

½ cup (1 stick) butter
Grated rind of 1 navel orange
4 navel oranges
Juice of ½ lemon, strained
6 firm, ripe bananas
½ cup light brown sugar, firmly packed
½ cup dark rum

Butter an ovenproof baking dish that can go to the table.

Grate the rind of 1 orange and set aside. Cut off the white skin right down to the flesh. Then peel the remaining three oranges right down to the flesh. Section over a bowl to catch any juices. Squeeze the membrane to salvage all the juice. Add the lemon juice.

Peel the bananas and cut off the tips, then cut each one on the bias into four pieces. Add to the bowl with the orange sections and juice and mix to coat the bananas with the juices. Melt the remaining butter, stir in the orange rind, sugar and rum. Mix well. Then add the fruit juices.

Arrange the banana pieces and orange segments alternately in the buttered ovenproof baking dish. Pour the Rum Sauce over all. Bake in a preheated 450° oven, basting once, for 10 minutes. Serve to six.

James Beard's Crêpes Directoire*

1 to 1½ cups milk
⅞ cup all-purpose flour
⅛ teaspoon salt
1 tablespoon sugar
3 eggs
2 tablespoons butter, melted
1 teaspoon vanilla

Place *1 cup of the milk* and all remaining ingredients in the container of an electric blender and blend until smooth. The batter should have the consistency of thick cream. Set aside for two hours to rest. If, after the resting period, it seems too thick, thin it with milk.

Heat a six-inch crêpe or cast-iron pan. Brush with melted butter. Add 2 tablespoons of the batter, tilting and rotating the pan so the entire surface is covered evenly.

Place over the heat for a minute or so or until the bottom is golden brown. To turn, lift the edge of the *crêpe* with your thumb and forefinger and flip it over. Brown lightly for about a minute. The second side, you'll find, is always "freckled," not an even brown.

As each *crêpe* is cooked, stack on a plate. Keep warm in a low oven, covered with foil, until ready to use. Makes about three dozen. *Note: Crêpes* can be made in advance and reheated or frozen. Thaw first.

Filling and Sauce:
6 firm bananas
Grated rind of 1 lemon
4 tablespoons granulated sugar
½ cup kirsch (about)
4 to 5 tablespoons butter
Grated rind of 1 orange
Juice of 1 orange, strained

Place the bananas *in their skins* in a preheated 350° oven for 20 to 25 minutes or until the skins turn black. Split the skins and lift out the bananas. Cut each one in half, crosswise, and arrange each half on a *crêpe*. Sprinkle with lemon rind and a little kirsch. Roll up.

Heat *3 tablespoons of the sugar* in a large skillet until caramelized. Stir in 2 tablespoons of the kirsch and the butter, stirring rapidly. Add the orange rind and juice and stir until smooth. Arrange the filled *crêpes*, seam side down, in the pan and coat with the sauce. Sprinkle with the remaining sugar, add ¼ cup of kirsch and ignite. Spoon the flaming sauce over the *crêpes* until the flames die out. Serve *two crêpes* to each person.

*Adapted from one of the most popular recipes given in the well-known James Beard Cooking Classes.

Shun Lee Palace Glazed Bananas

A recent superb dinner at New York's Shun Lee Palace (Chicken Soon in Lettuce Leaf, Spring Roll, Heavenly Fish Fillets, Lamb with Leeks, Lemon Chicken, and Beef with Umbrella Mushrooms and Lotus Roots) ended with Glazed Bananas.

3 cups peanut or vegetable oil
1½ cups sugar
4 ripe, but firm, bananas
1 egg, slightly beaten
3 tablespoons cornstarch
2 tablespoons sesame seeds, toasted*

Before starting to prepare this dish, heat a serving (*Continued*)

bowl large enough to contain the bananas and the syrup and fill at least three smaller bowls with water and crushed ice and refrigerate until ready to use.

Combine 2 tablespoons of the oil with the sugar in a medium saucepan. Bring to a boil, reduce heat and simmer four minutes. Then keep hot in a keep-warm oven.

Meanwhile, peel the bananas, pull off any "strings" and cut each banana into three equal pieces. Sprinkle the cornstarch onto a plate. Dip the banana pieces into the egg, then roll lightly in the cornstarch. Set aside on paper towels.

Pour the remaining oil into a large saucepan or deep-fat fryer. Heat until a one-inch cube of bread browns in 40 seconds or a candy thermometer reaches 375°. Add the bananas, a few at a time, and cook until golden—about five minutes. With a slotted spoon, lift from the oil to the heated serving bowl. When all the bananas are cooked, pour the hot syrup over the fruit, making certain every piece is coated, and sprinkle with the toasted sesame seeds.

To serve, place the bowls of ice and water on the table and add the glazed bananas immediately. This way the glaze crystalizes quickly and the result is meltingly hot bananas on the inside with a candy-hard cold coating. Guests then pick up the pieces with chopsticks.

*Place the sesame seeds in a baking pan in a preheated 350° oven and brown lightly, shaking the pan occasionally to turn the seeds over.

*Soufflèed Bananas**

6 bananas
1 tablespoon cornstarch
1 tablespoon confectioners' sugar
½ cup milk
1 tablespoon Pernod
2 egg yolks
3 egg whites

Cut off a thin lengthwise slice from each banana. Carefully lift out the fruit without breaking the skin. Set the skins aside. Push enough of the bananas through a potato ricer, sieve or food mill to yield 2 cups of purée. Set aside any remaining fruit to use some other way.

Combine the cornstarch, sugar, salt and milk in a saucepan. Cook over moderate heat, whipping constantly with a whip, until the mixture thickens. Stir in the banana purée and Pernod. Whip in the egg yolks, one at a time. Bring to a boil, stirring constantly. Take off the heat and cool.

Beat the egg whites with a rotary or electric beater until they hold, firm, shiny peaks when the beater is held straight up. Pour the banana mixture on top and fold in smoothly with a rubber spatula.

Spoon the mixture into the banana skins until they are about two-thirds full. Sift a sprinkling of confectioners' sugar on top. Place on a baking sheet and bake in a preheated 350° oven until puffed and brown. Serve immediately to six.

*Adapted from the recipe in Craig Claiborne's **New York Times Cook Book.**

Fresh Oranges with Hot Banana Sauce

First, peel and section six oranges: To peel, hold the orange in your left hand. Using a fairly large sharp knife, working around and around, over a bowl (to catch any juices), peel right down to the flesh. If you miss any white skin, cut it off. Then section by cutting down on both sides of each section as close to the membrane as possible and then pushing the section into the bowl. Remove seeds, if any. Squeeze the membrane to extract all of the juice.

Hot Banana Sauce

1 ripe banana
1 cup heavy cream
4 tablespoons (½ stick) sweet butter
1 tablespoon flour
½ cup superfine sugar
Salt to taste

Peel the banana, snip off the ends and chop coarsely. Place in the container of an electric blender with *½ cup of the cream.* Blend until puréed.

Melt the butter in a heavy saucepan. Stir in the flour until smooth. Cook over low heat, stirring constantly, until the mixture froths—two to three minutes. *Do not brown.* Take off the heat and stir in the sugar and remaining cream. Place back over the heat and cook, whipping constantly with a wire whip, until the sauce thickens slightly. Take off the heat and beat in the egg yolk vigorously. Add salt and banana purée. Finally, bring up to a boil, whipping constantly. *Do not boil.*

Serve hot over fresh oranges or other fresh fruit. Makes about two cups of the sauce. ■

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FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By HELEN McCULLY

What is baking powder?

Baking powder, a leavening agent, is a chemical mixture of baking soda (or sodium bicarbonate) and a weak acid, mixed with starch to keep them dry until used. It is used in cakes, muffins, biscuits, etc. to make them puff up or rise so they are light, fluffy and tender when baked. Yeast is used in bread-making for the same purpose, but it takes much longer for it to work than baking powder, which acts quickly. As a matter of interest, the French expression for baking powder is *levure Anglaise*, which means English yeast.

What happens is this: When baking powder is added to a batter, it starts to dissolve in the liquid and then the chemistry begins. The acid reacts with the alkaline soda producing hundreds of tiny bubbles of gas (carbon dioxide), just like those in soda water. The two major types of baking powder, and you will find the type specified on the label, are: *single-acting (tartrate) baking powder*, which works at room temperature, giving off carbon dioxide *immediately* after being mixed with liquid (and you should work quickly and get the cake or whatever into the oven promptly); *double-acting baking powder*, which releases only a small amount of carbon dioxide at room temperature, the remainder only when heat is applied during baking.

What is baking soda?

Bicarbonate of soda, which is an effective leavening agent when used with acid. The chemical reaction of the acid with the baking soda causes the release of carbon dioxide. Lemon juice, buttermilk, sour cream and molasses are typical of acid substances in recipes calling for baking soda. In France, baking soda is called *poudre chimique* (chemical powder).

Are baking powder and baking soda interchangeable?

No. See above for the distinctions between the two.

Are single-acting and double-acting baking powder interchangeable?

No. You use half as much double-acting as you do single-acting. The correct proportions for double-acting baking powder are 1 level teaspoon per cup of cake flour and 1¼ level teaspoons per cup of all-purpose flour.

What is Brown-Betty?

An American dessert popular at the turn of the century. In fact, as early as 1886 it was found in **Mrs. Rorer's Philadelphia Cook Book.** (Mrs. Sarah Tyson Rorer was director of the Philadelphia Cooking School.) However, in her **Mrs. Rorer's New Cook Book** (1902), she changed the recipe and the name to Apple Scallop. Cecily Brownstone, an authority on American cooking, tells us the earliest recipes "called for" molasses and a little brown sugar but in later ones, the molasses was dropped and granulated sugar replaced the brown.

In the first edition of **The Boston Cooking School Cook Book** (1896), Fannie Merritt Farmer called the dish Scalloped Apples and Miss Brownstone says in the early days it was also known as "Stingy Pudding." Brown Betty is essentially bread crumbs, butter, apples, sugar, nutmeg and lemon juice and rind. It is served hot or cold with Hard Sauce. So in a sense, Brown Betty is a homely version of the French classic Apple Charlotte, and is being served, you may be surprised to hear, this very day at New York's La Potagerie.

Can you serve wine with vegetables?

You can but, broadly speaking, you shouldn't. "Certain vegetables," and we quote Frank Schoonmaker, the great oenologist and author of **Frank Schoonmaker's Encyclopedia of Wines** (now being revised), "with a pervasive flavor, such as asparagus, should never be served with wine." He also says, "Artichokes sweeten the taste of wine, even water." Normally, you do not serve wine with vegetables but you would, of course, serve it with an entrée, such as stew, made with vegetables. The French are inclined to drink wine throughout a meal, regardless.

Place Gardens on the Ashley River. They now include the Stableyards, an authentically reconstructed South Carolina plantation community of the 18th and 19th centuries, complete with blacksmith, carpentry and coopering shops.

Stay at the Mills Hyatt House in Charleston. This hotel was built on the same spot as the original Mills House, which opened its doors in 1853. Details and architecture have been reproduced faithfully as possible. A charming three-tiered cast-iron fountain, circa 1800, graces the lovely garden patio and fine furniture embellishes the lobby and bedrooms. Best of all, it has just received a five-star rating from Mobil Travel Guide for its good service and for its fine food in the Barbados Room. Rates are $22-$26 a day, double. Check box 5 for Mills Hyatt House.

Hilton Head Island is a few hours drive from Charleston. Its climate, flowers and fauna are subtropical. Broad beaches edge its shores. Here you can lodge at the Hilton Head Inn, part of Sea Pines Plantation. Or, you can stay in a one- or two-bedroom villa with hotel service. Rates are about $55 a day, double, with meals. You have golf privileges on three championship courses and super tennis on the many courts. The "off-shore" sailing school commences its summer season on May 13. Conducted by the Off-shore Sailing School Ltd. of N.Y., it offers a series of one-week classes through October —one series for adults, another for juniors. Check box 6 for more on Sea Pines Plantation.

The state of South Carolina offers a range of activities—including the Blue Ridge mountains for camping and fishing —and has interesting things to see everywhere, such as the "Wings and Wheels" Museum at Santee. South Carolina publishes a very well-written, colorful 36-page booklet covering all the areas. Check box 7.

In Savannah, Ga., each of the famous squares has its own legend from Colonial days. Many of the houses have also been restored and are being lived in. Again, some of these houses contain interesting shops and boutiques. Factor's Walk along the riverfront reminds you of the prosperity and color of the 19th century when cotton was king.

Sea Island, location of the well-known, lively, luxurious resort, The Cloisters, is about 40 miles from Savannah. Here are miles of beaches, gentle ocean and perfect golf courses. Nearby is another of South Carolina's Golden Isles, historic St. Simon's island where a new resort community, Sea Palms, is now being developed.

Atlanta, the hub city of the South, is a modern, exciting city but retains its Southern hospitality and culture. Georgia also has soaring mountains where you can relax and enjoy the spectacular scenery. The Appalachian Trail begins here in the Chattahooshee National Forest. Check box 8 for "Georgia Days," a 47-page booklet with gatefold maps.

Flowers everywhere

Another interesting aspect of the South is its abundance of flowers, both cultivated and wild —and the state that seems to have more than its share is North Carolina. This state has just published a full-color, 16-page brochure. You can read about the coastal gardens, the mountain gardens and the gardens in the Piedmont. Special emphasis is placed on wildflowers, since there are more than 3,000 different varieties in the state. On a visit, you're liable to find wild orchids, lady slippers, trillium, rhododendron in the mountains and venus fly traps in the southeastern part of the state. If you have a really sharp eye, you might even find shortia, a very rare mountain flower. There's a comprehensive garden guide for the entire state in the back of the book. Check box 9 for "The Flowers and Gardens of North Carolina." Its colorful pages are a delight. ■

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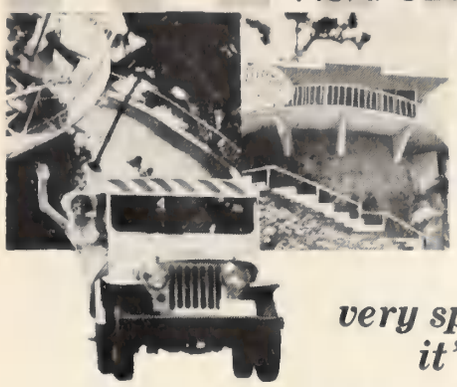
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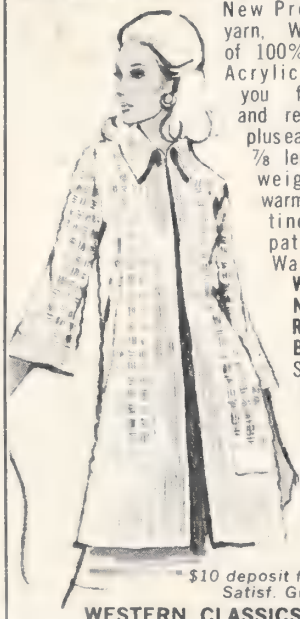
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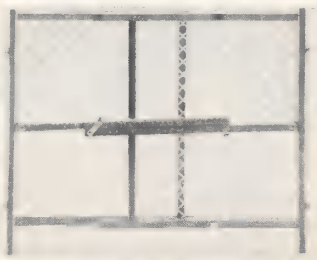
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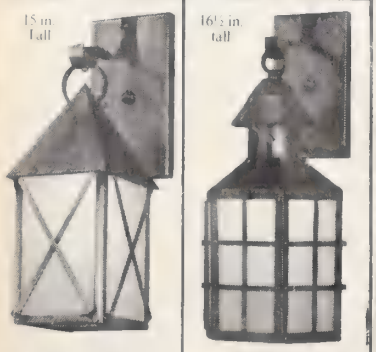
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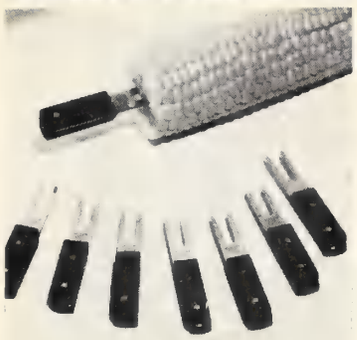
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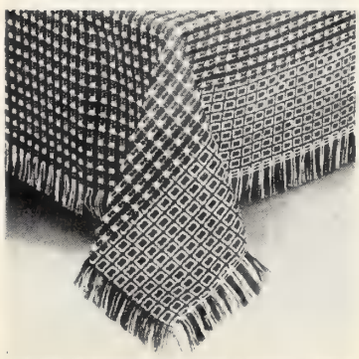
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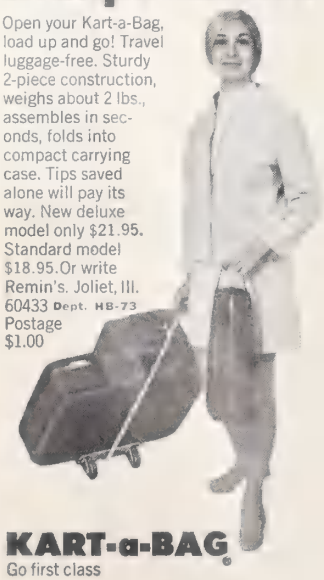
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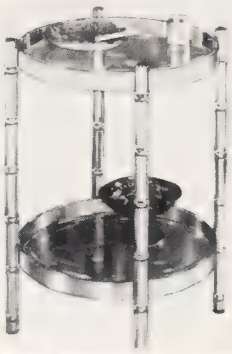
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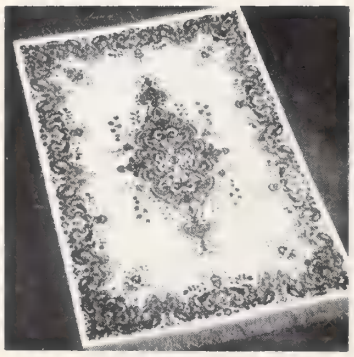
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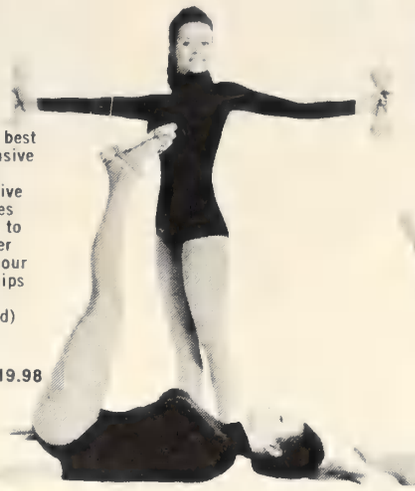
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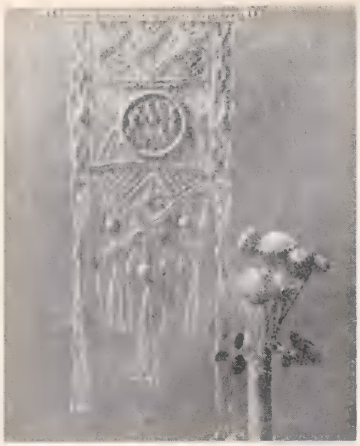
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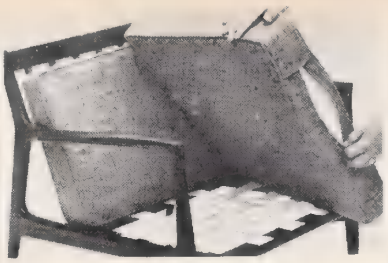


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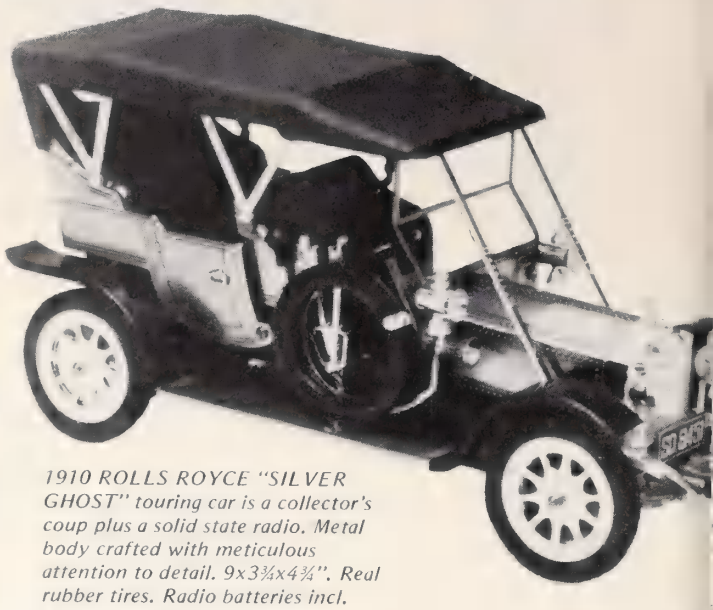


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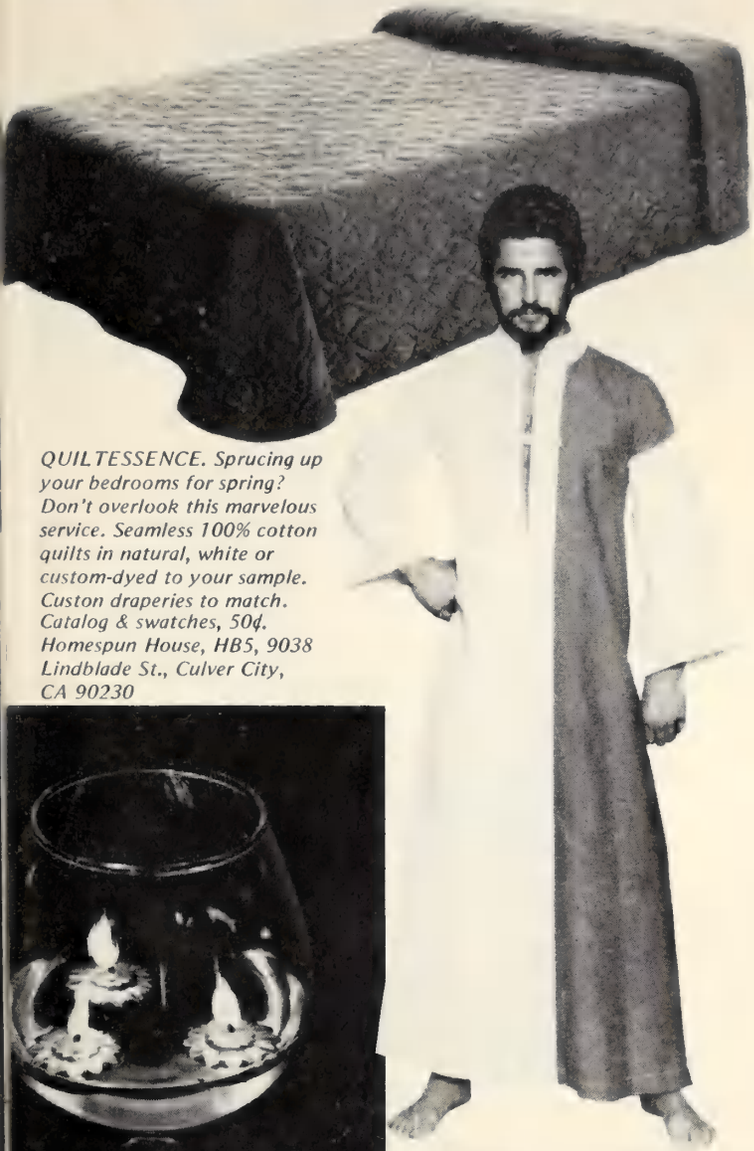
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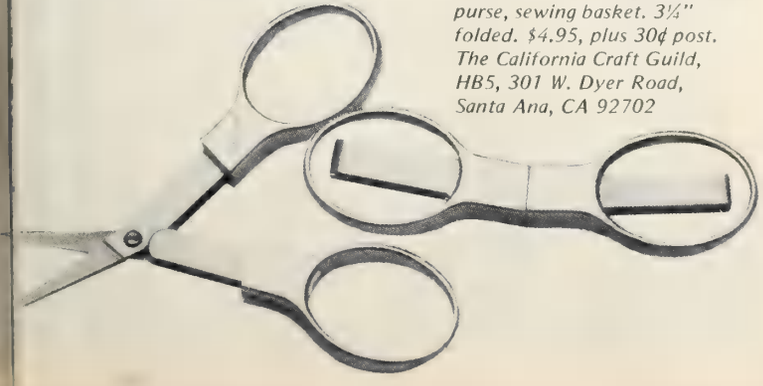
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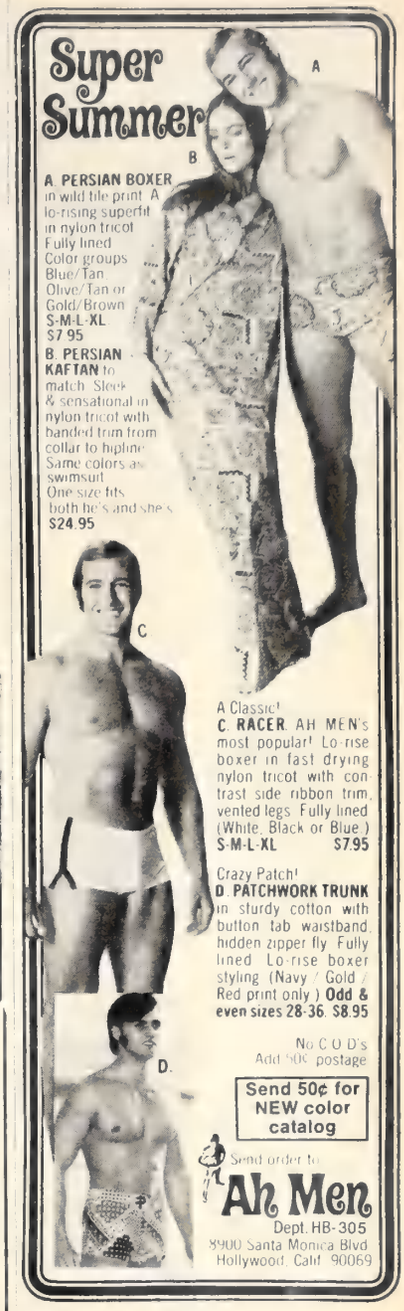
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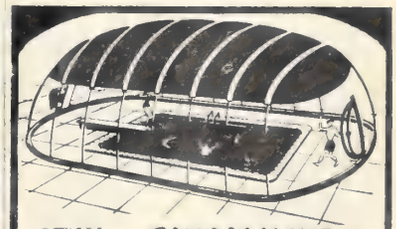
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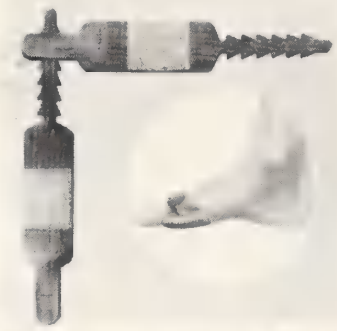
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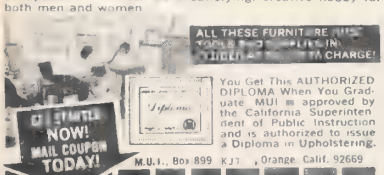


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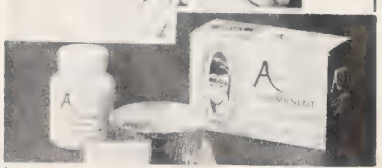
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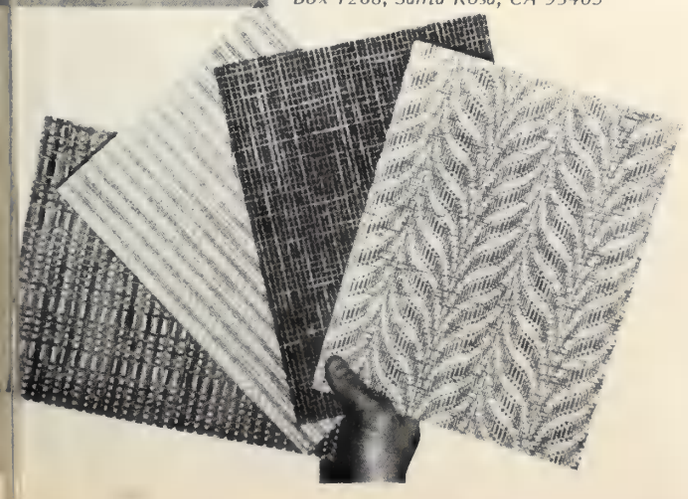


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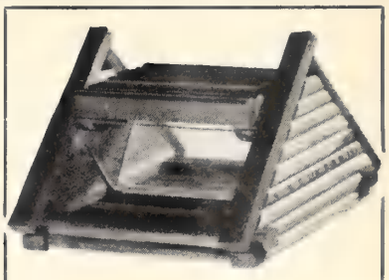
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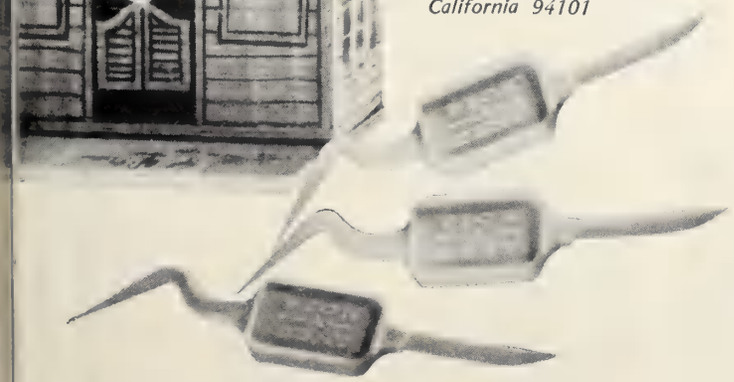
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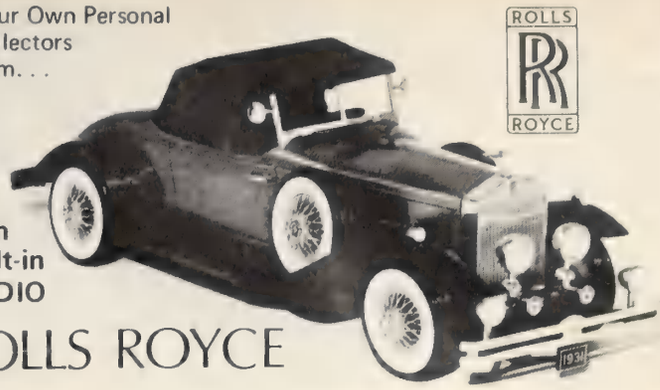


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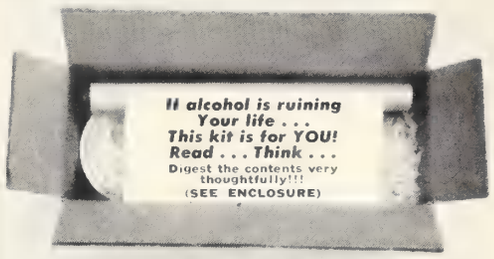
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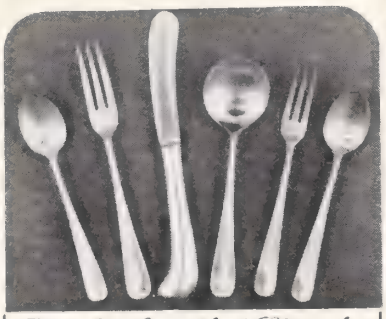


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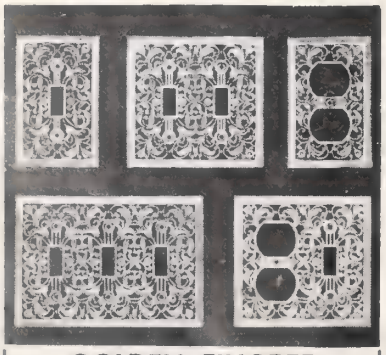


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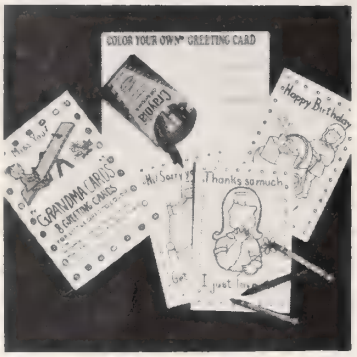
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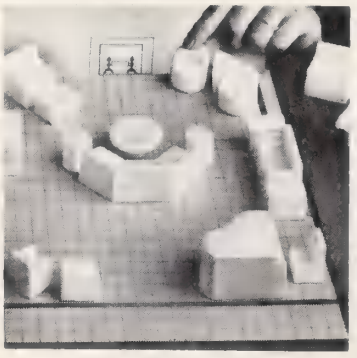
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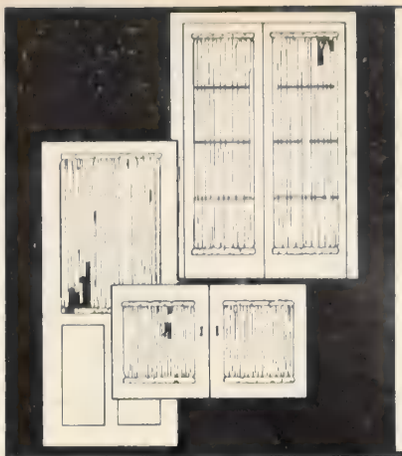


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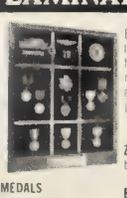
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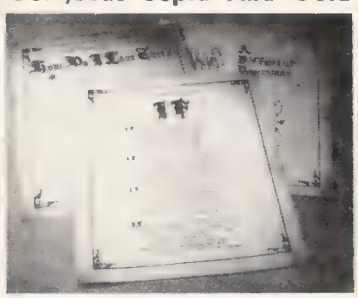
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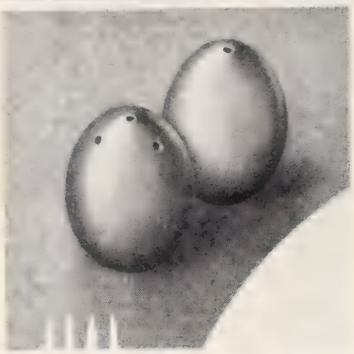
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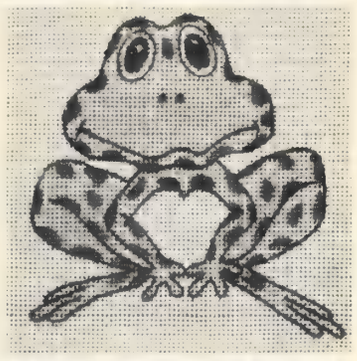
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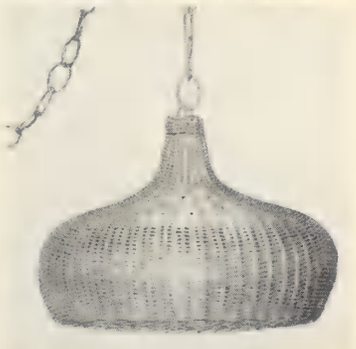
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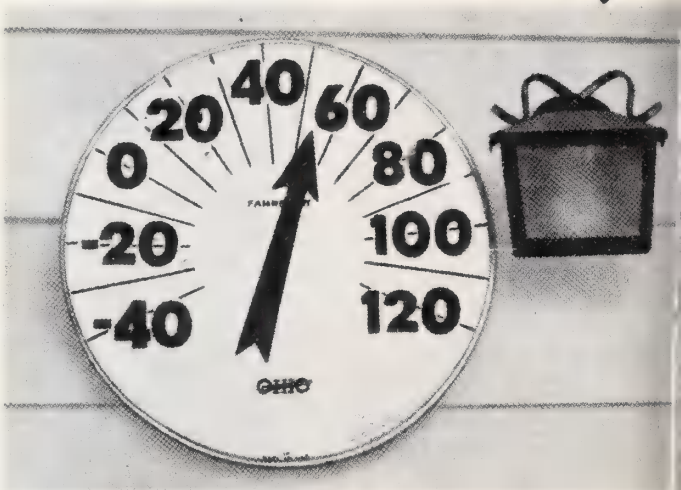
THE BUTCHER BLOCK



CIRCULAR DINING TABLE

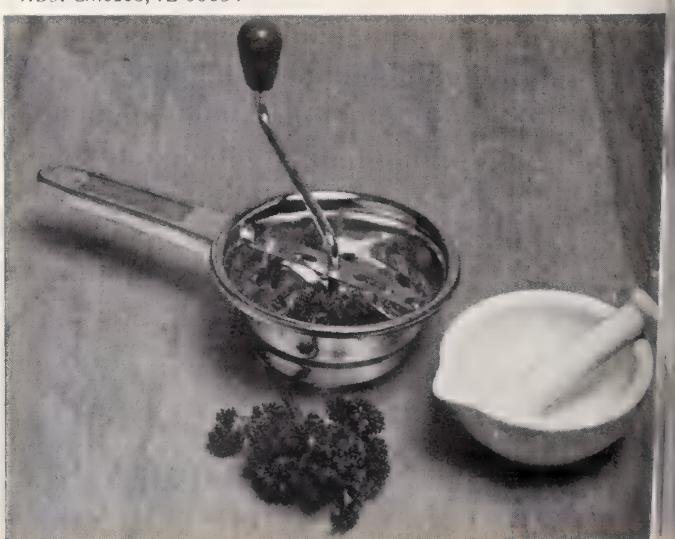
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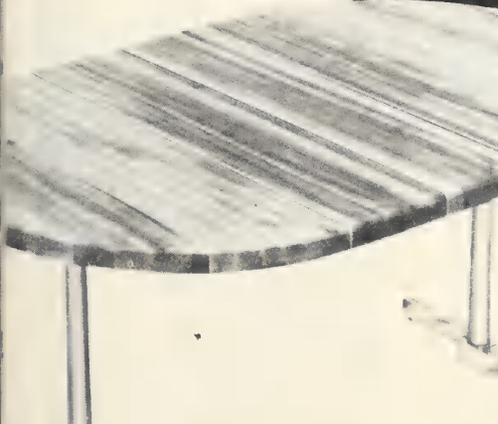
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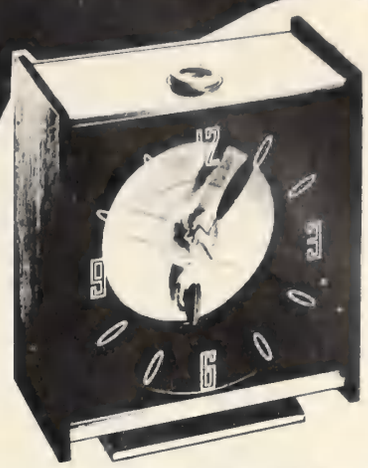


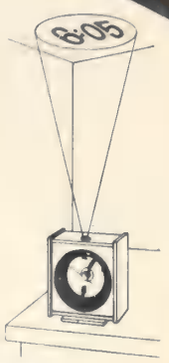
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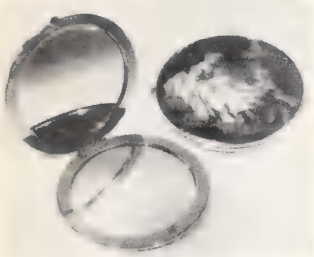
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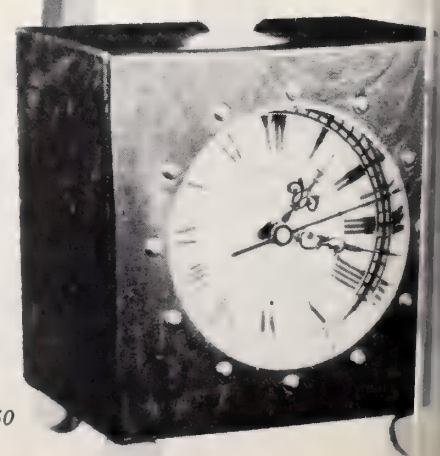
DISCOVER A CATALOGUE containing a wealth of cherishables for those you cherish. Handmade corn husk figurines, Lladros ceramics from Spain, jewelry, silver, imaginative wedding & shower gifts. Send 10¢ in coin to Discovery, HB5, 314 W. State, Geneva, IL 60134

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THE BUTCHER'S BLOCK. A natural in the kitchen. An unusual end table or lamp table. Built of end-grain maple blocks, 34" high. 18x18x10" thick, $78; 18x24x10" $95. 24x24x10" $107.50, 24x24x16" $126.50, 30x30x16" $178.50. Exp. coll. Catalog 50¢. Butcher Block & More, HB5, 1600 S. Clinton, Chicago, IL 60616





HOB-NOB CLOCK handmade of dark stained thick pine with porcelain handle & feet. Solid brass trim. German-made battery movement. 5¼Hx5¼Wx4¼"D (battery not incl.) $39.95 plus $1.50 post. The Creative Clock Shop, Box 702, Northbrook, IL 60062





WINDOWSILL GARDENER. Mini 2½" high basket of woven chrome finished tin holds 3 tools for indoor gardening: rake, spade, cultivator of chrome on steel with painted wooden handles. $5 plus 40¢ post. Clarion Products, HB5, Box 189, Highland Park, Illinois 60035

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This beautiful Victorian porcelain pitcher in pale green with pink roses, 24K gold handle and trim has a six-cup capacity for milk, juice, broth, etc; or for flowers and greens from your garden. It is from our imported **LEFTON** Green Heritage line of treasured party dishes including a tea pot of the same size and shape. The price of each is $10.50 ppd.

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Tiffany Type Lamps

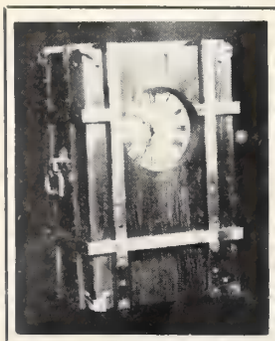
Antique Gold Finish. Lamp parts made of metal, except panel inserts which are opalescent art glass. 24 inches high. Lamp shade 12" dia. 39 individual hand fitted art glass panels.

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Whittier House
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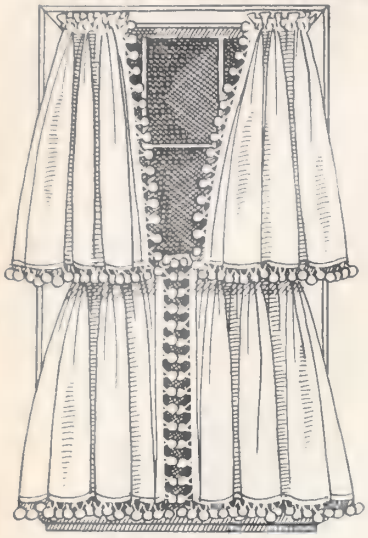
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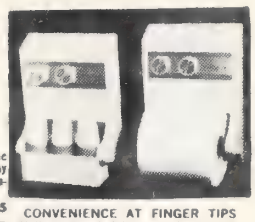
Satisfaction guaranteed. Check or money order. For orders under 5.00 add 75¢ hdlg. Orders over 5.00, add 1.50 hdlg. Sorry, no COD's. Mass. res. add 5% sales tax. Write for brochure showing full line of Country Curtains in many styles and fabrics.

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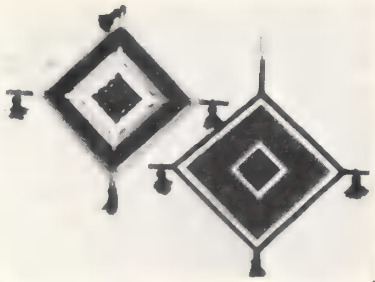
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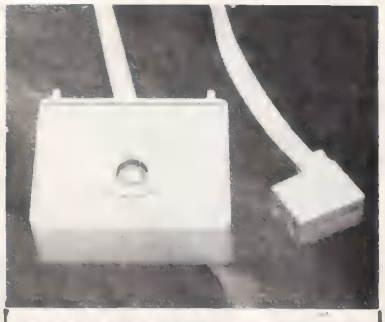
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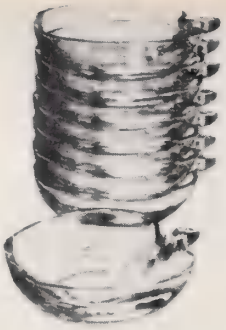
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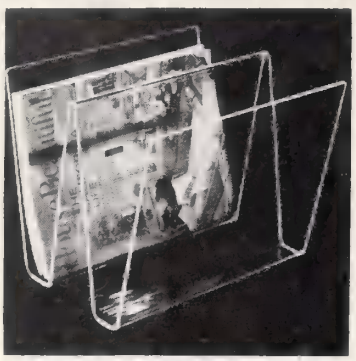
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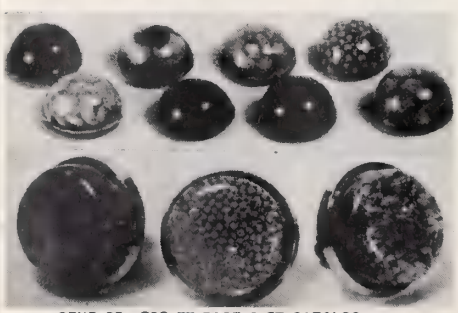
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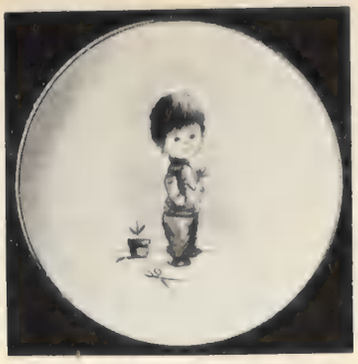
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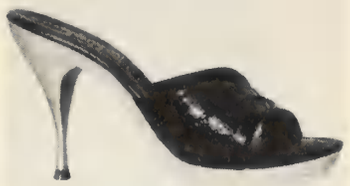
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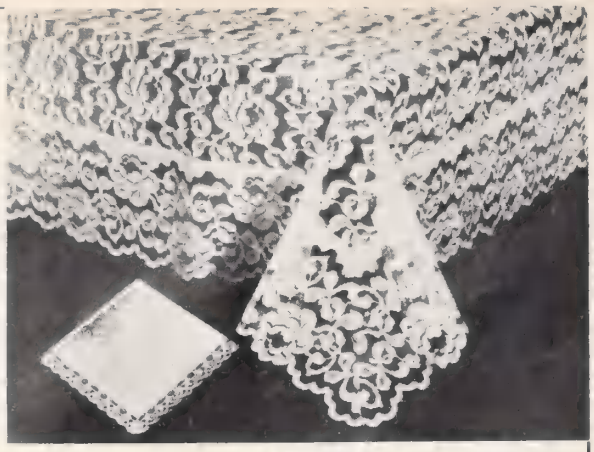


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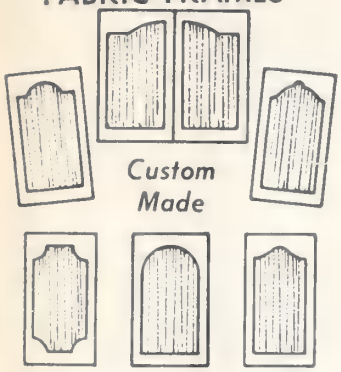
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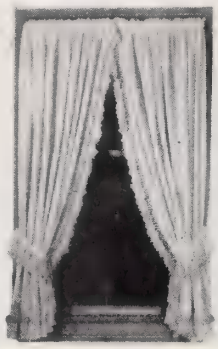
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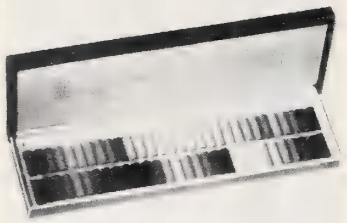
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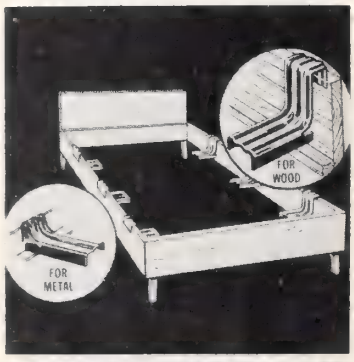
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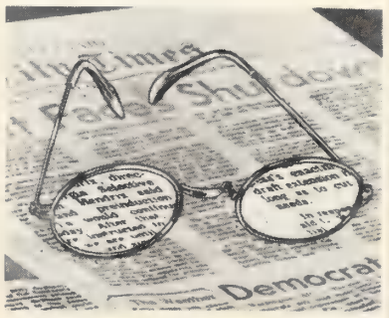
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THE MOVE

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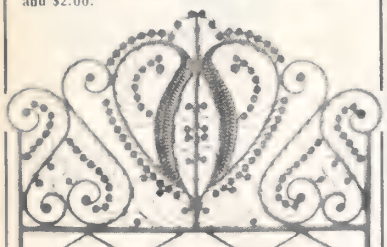


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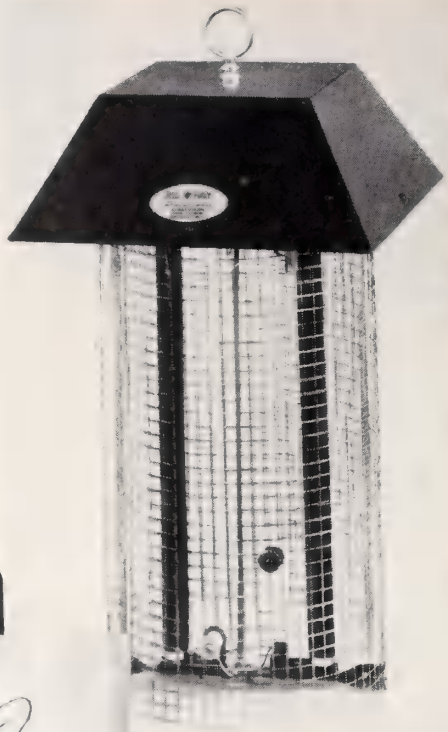
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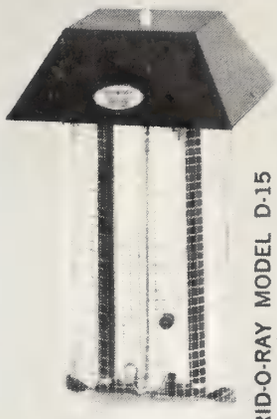
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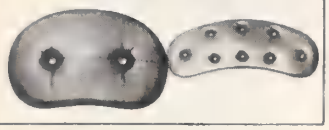


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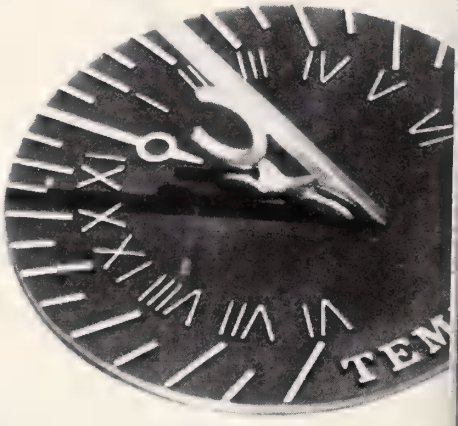
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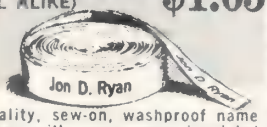
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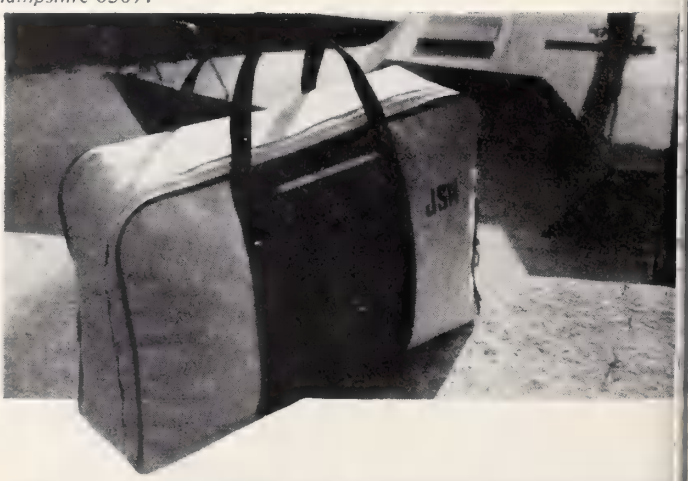
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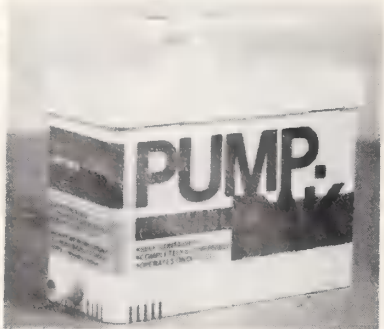


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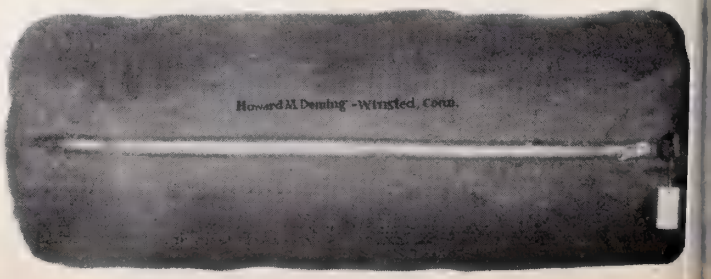
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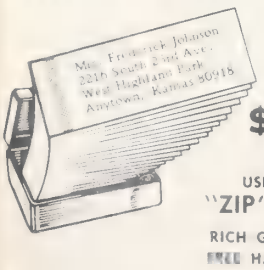
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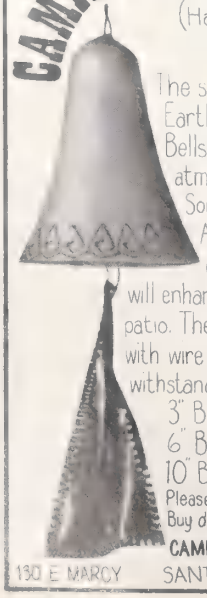
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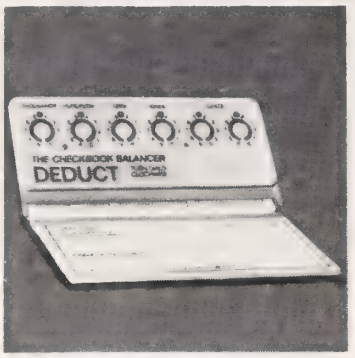
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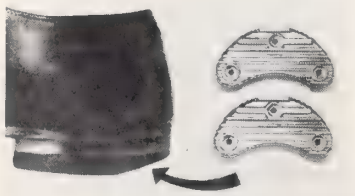
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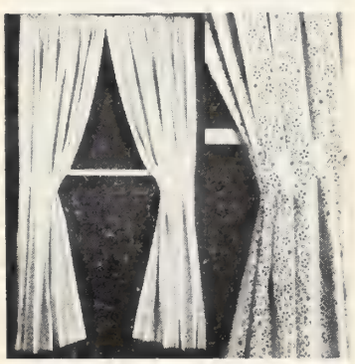
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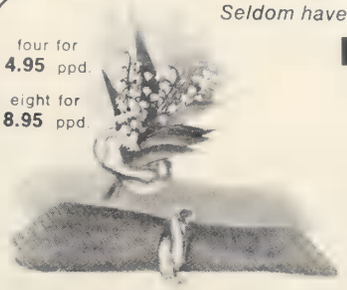
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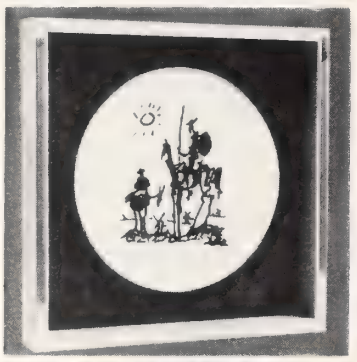
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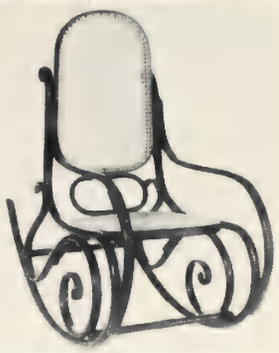
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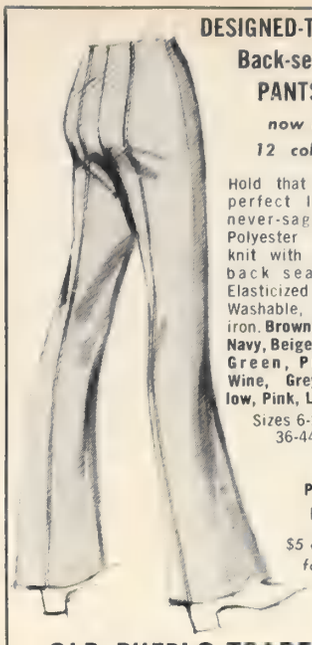


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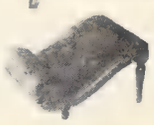
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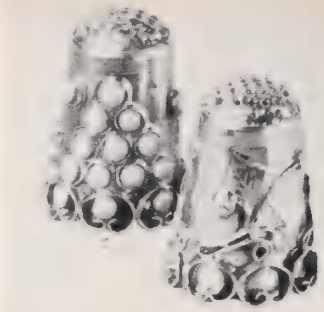


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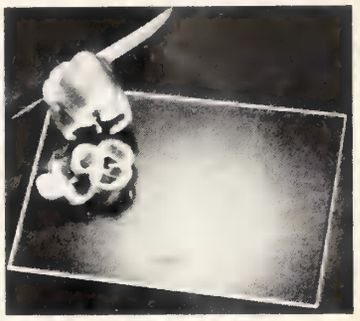
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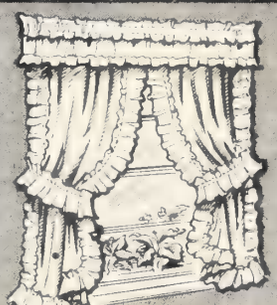
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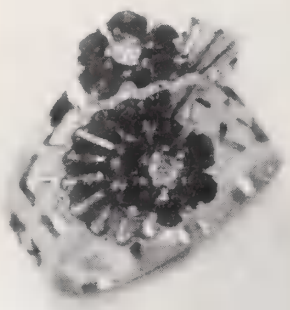
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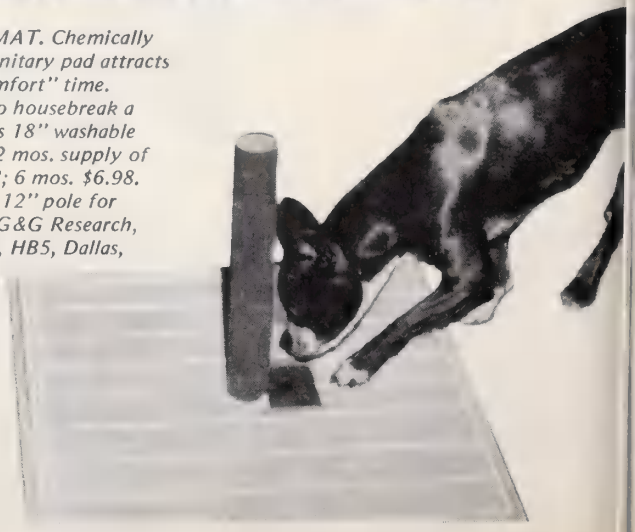


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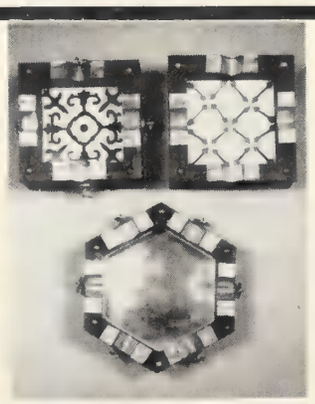


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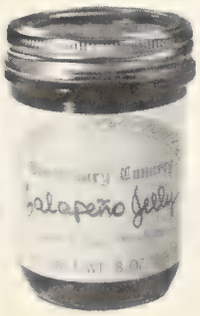
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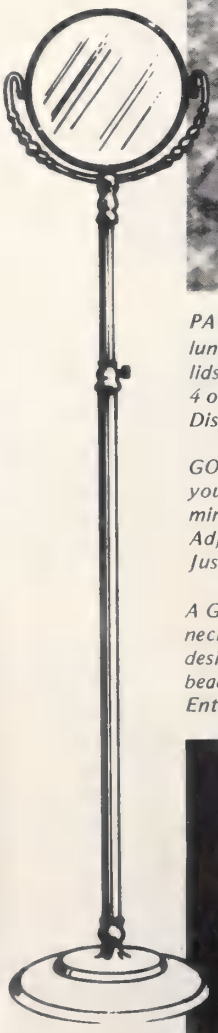
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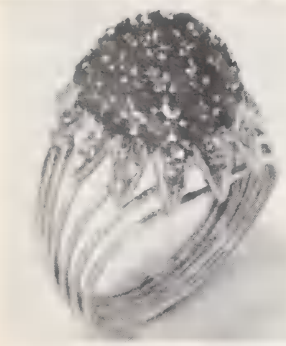
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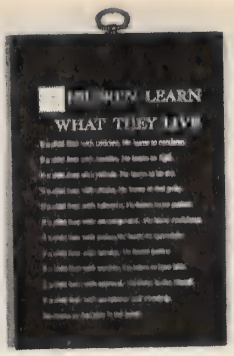
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ldren Learn What They Live. a child lives with criticism, earns to condemn. If a child s with hostility, he learns to t. If a child lives with en- ragement, he learns confi ce . . ." and more lettered in te on walnut-grained wall que for Mother's Day. 6x9" 95 ppd. Miles Kimball, 33 oma, Oshkosh, WI 54901



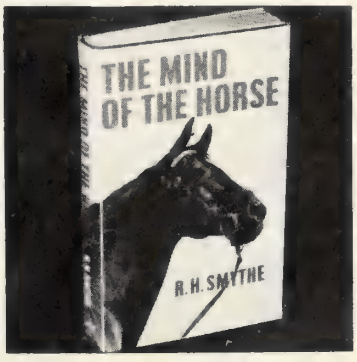
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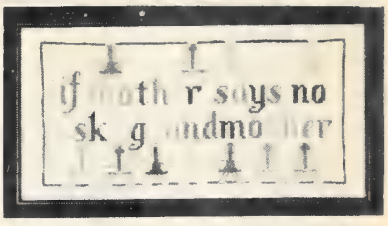
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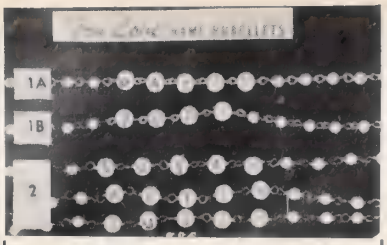
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The Jamaica Silversmith
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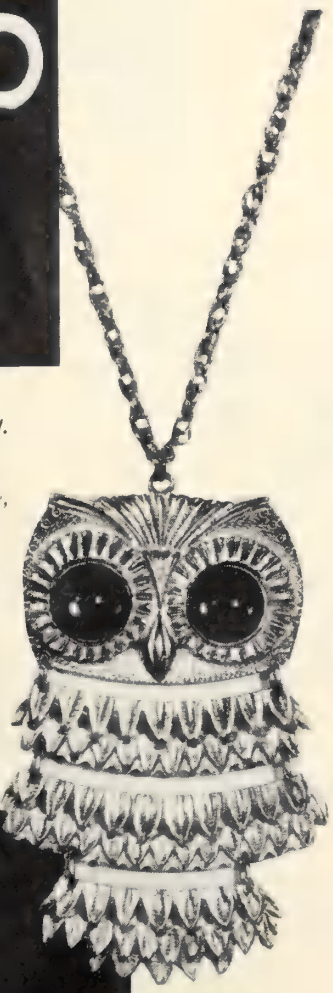
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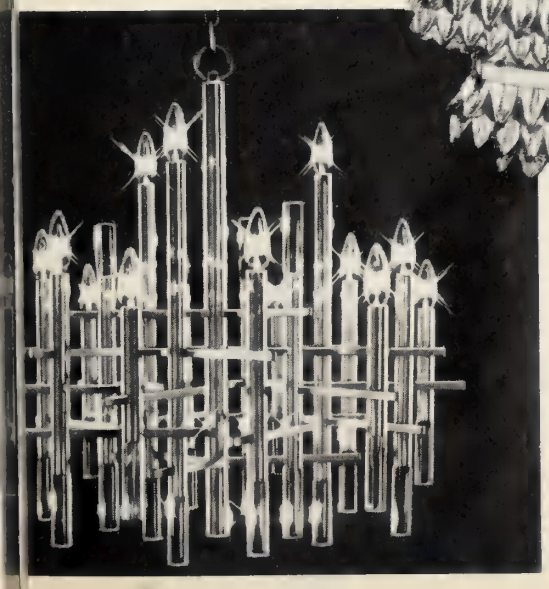
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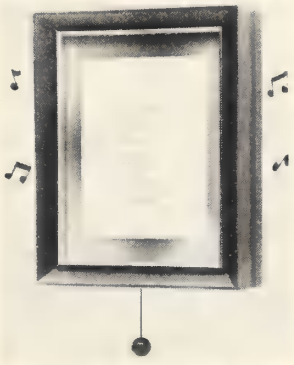
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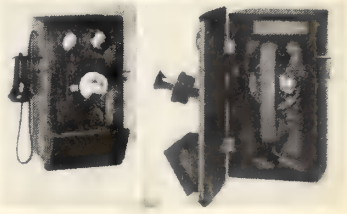
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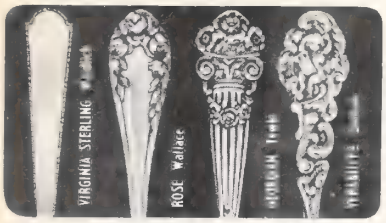
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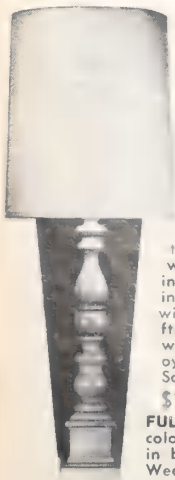
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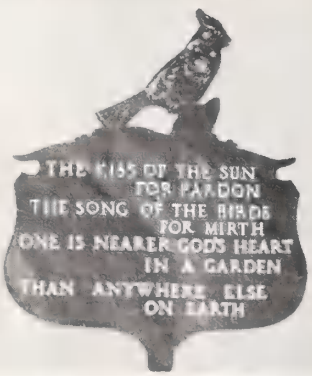


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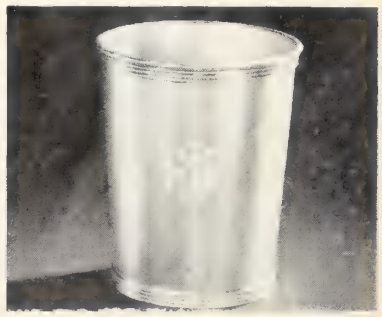
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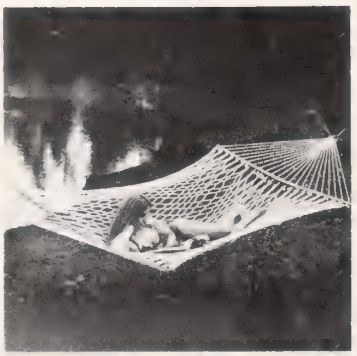
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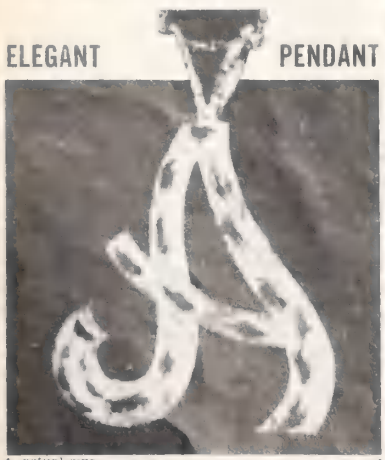


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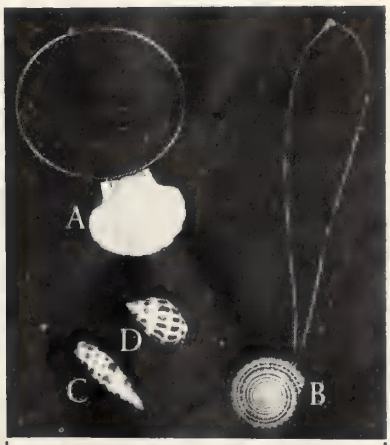
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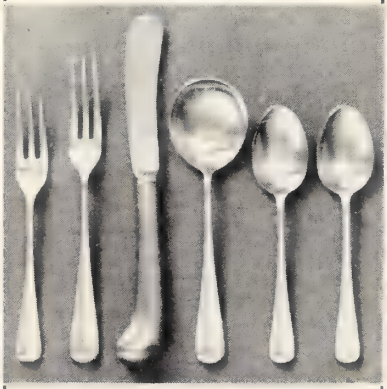
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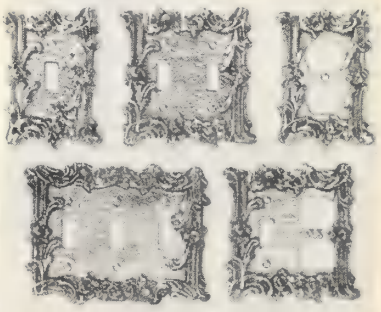


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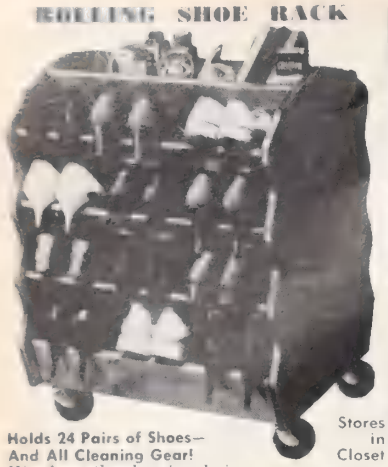
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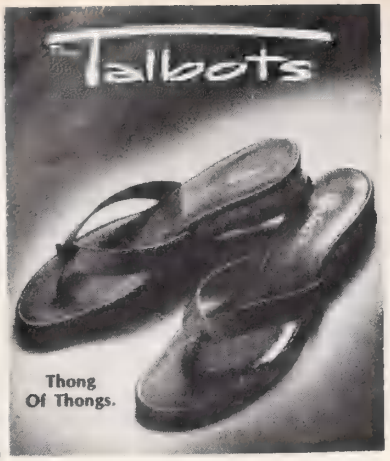


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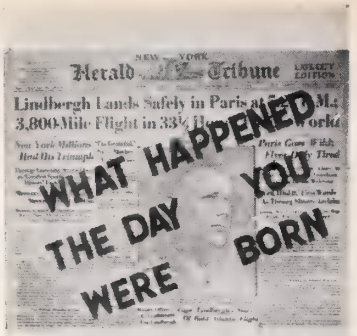
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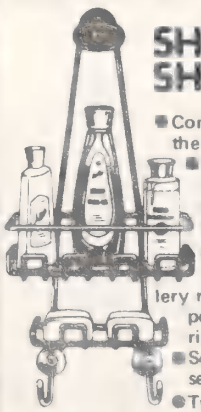
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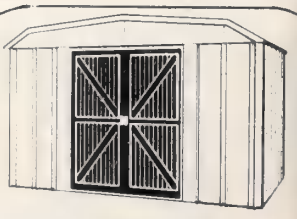
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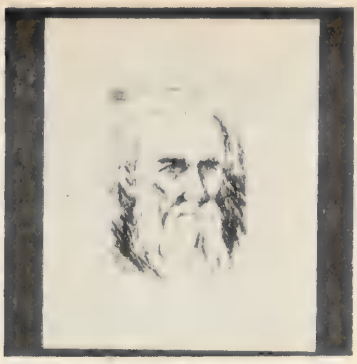
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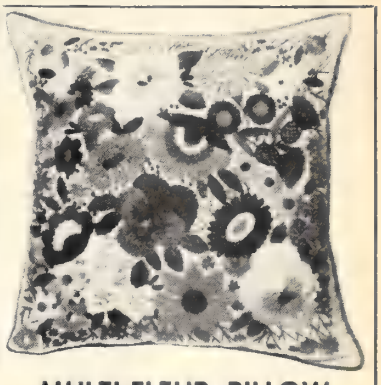
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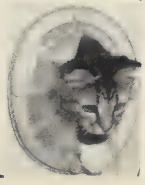
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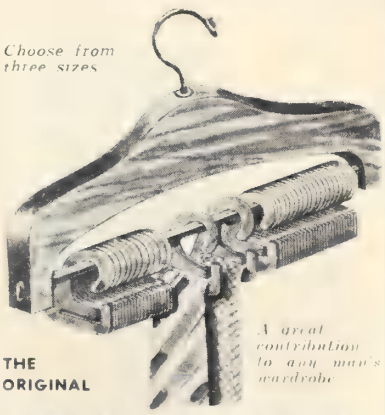
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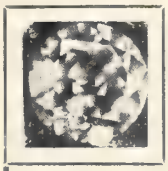
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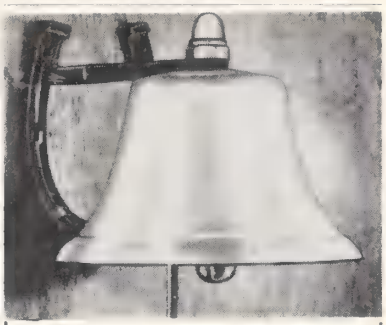
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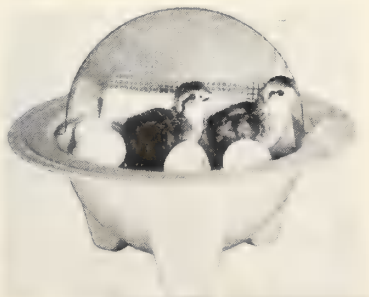
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TASTE

Continued from page 149

Thinking of our cities, what I call "visual pollution" is bad taste. The essence of this is proliferation—buildings that spread out weakly in an undefined way. When you get skyscrapers clustered, as tightly defined as they were in the original lower Manhattan, you get something very beautiful. But when you see them strung out endlessly along Third Avenue from 40th Street on, you have an example of visual pollution.

I've just returned from Morocco, where the villages are all sharply set apart and each village is a cluster of buildings, the village bound in by its own walls—those intense groups never pollute the landscape. Even the kind of "signscape" you see in unattractive Western towns is great if it is confined and limited. What is bad is when this proliferates, loses its intensity and strings out in a vague form along the highways. I think everything is in good taste in its time and way. Everything that's *real* is in good taste, whether it's Art Nouveau, the 20s, the 30s, the 40s, 50s, 60s. And we realize more and more that each one of those is good taste. You simply can't say that the classical revival in New York around 1910 was bad taste and that the Bauhaus was good taste. But everything that is done with conviction and intensity in its own time and way is good, and everything is also subject to becoming bad taste by being cheapened and watered down and poorly imitated.

BETSEY JOHNSON,
designer

Taste—I don't know. I don't believe in that "good taste-bad taste" thing. It's like being "in" or "out" and I think it's all stupid and snobby. I don't believe in "taste"—only in personal likes and dislikes. You don't have to worry about "distinguishing," because you should like what you like and the heck with anything else. I think you develop strong likes and dislikes by becoming very involved with things and just growing deeper and deeper into things. Naturally, you get into things because you love them. I like flowers and the sky and natural things that are always there. Most of us are not involved with them—and we should be.

BILLY MC CARTY,
designer

I remember something one of my manufacturers said: "Taste is 'yours and mine' versus 'theirs'. The 'yours and mine' tends to vary and the 'theirs' is always the one that's out." Cynical, maybe, but there's a certain element of truth there, I think. Something I always bash on about and still think is true is that taste boils down to what is appropriate to the circumstances of the time, time meaning Bruno Zevi's concept of time-space. I think really that you can have anything, no matter how elaborate or how simple, provided it is appropriate to the particular problem that you are solving. I think of taste as a problem-solving effort as opposed to anything else. Things only become vulgar or hideous when they are inappropriate to what's happening. And this does not preclude fantasy; in fact, it can be a sort of launching platform for fantasy. When designers get together occasionally to talk, after having a good dinner, the question comes up: "Are we really right?" What's to say that we really are? We think we are and our clients, thank God, think we are, but it all seems to boil down to what seems appropriate to the circumstance.

As to whether taste is inbred or can it be acquired, I think you can say "yes" to both. I think there are people born with impeccably good taste, but that doesn't mean that they don't have to cultivate it. It's slightly like genius or any other gift—you can be born with anything, but if you don't work at it, eventually it sort of disappears. You can cultivate taste mainly through interest and exposure. And then we immediately have to go into that thing about money and I'm afraid that good taste, really good taste, does require a certain amount of money. It's sad, but I think the market is definitely trading up. In England, Terrence Conran has produced a sort of new look for people with not so much money and there is a definite market for this. But fine quality is expensive. I know that as a designer or manufacturer, if you're trying to be a taste-maker, trying to be inventive, the risk does require the backing of money.

VICTOR PAPANEK,
dean of School of Design, California Institute of the Arts

I would call "taste" the last refuge of those designers who lack social and moral responsibility for their work. Then you ask, "How do you distinguish between good and bad taste?" and my answer to that one would be that good taste means that the object or the product or the system has a supreme fit with not only the visual needs, but also the needs of use and of social and societal desires in some specific area.

I think taste can always be developed to some degree. I don't know whether it's a natural attribute or not. I've been teaching and designing for 16 years and know that it's certainly developable. I would assume that people are almost taste-blind and what a teacher or a magazine or a book or any visual experience can do is to open doors that have been previously hidden from them. As for current work that meets my standards of good taste, in domestic design I would suggest three chairs that are not new but somewhat old. One is the director's chair made by Telescope. Another is the original Hardoy chair, also called the safari chair. The third is the Saco—the beanbag chair. Why I think they're good is fully described in my book, *Design for the Real World*. Something I consider a superb breakthrough in design is a pair of binoculars called Expo, designed by Paul Maguire and made by Bushnell. The design presents a break-through in that the binoculars are not only good but very inexpensive and so designed that they need no protective case, they float, they are white and easier to find than the usual binoculars that are sort of black precision things. You will notice that the three chairs I suggest are also either collapsible or easily carriable—not big things that one needs a moving man to move. *(Editor's note: Victor Papanek has lately collaborated on the book* Nomadic Furniture.)

PHILIP JOHNSON,
architect

I'm as much in the dark as you. ■

Editors

Continued from page 137

Museum and the Matisse Chapel in Vence, France; Aubusson rugs; the Revere bowl; the National Museum, the Shrine of the Book and the Vad Vashem Martyrs and Heroes Memorial in Jerusalem; things that are what they are without pretense, like primitive paintings; basic geometric shapes in crystal; the restrained baroque of the little hunting pavilion in Nymphenburg; fluted white soufflé dishes, wire whisks, bainsmarie. "In our era, lavishness always seems in poor taste to me—and that goes for decoration, food, entertaining and dress." ■

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Continued

prolonged heat or cold, *do* avoid placing lamps near it and if the sun strikes it during the day, be sure to cover the offending windows.

Both of these will give the thermostat a false reading and cause your compressor to start up. In fact, pulling draperies and shades on windows exposed to the sun shuts out excess heat that could add to the cooling protection against solar heat gain. Both measures are of definite benefit, costwise.

You may be strongly tempted at night and during the cooler morning hours to open windows and turn off the cooling system. *Don't!* You may think you are saving money, but the heavy load on start-up later in the day again counteracts any initial saving. The home has soaked up heat (and humidity and dirt) from the sun and outside air all that time. And while the system labors to catch up with the thermostat after you turn it back on, you will be uncomfortably warm.

Depending upon the location of your appliances, it is a good idea to perform heat—and humidity-producing chores in the cooler hours of the day, when there is less load on the air-conditioner. Always vent your clothes dryer to the outdoors to rid the house of the humidity. Operate the exhaust fan over your stove when cooking and baking—and when running the dishwasher. Bathroom exhaust fans rid the house of much moisture during bathing. Look for other sources of moisture and eliminate them, if possible. These things may mean a minor rescheduling of household duties and a few family activities—but all are important to getting maximum comfort performance from your new air-conditioning system with the greatest economy, as well.

Just remember that air conditioning *is* different; it is meant to be—beneficially so. Then give the new routine a good chance to work for you *and* your cooling system. The fuss and upset of changing old, established habits and the rearranging of your daily plans will dim as you settle into the good life of the total comfort-conditioning . . . dressing comfortably, sleeping peacefully, eating the sort of well-balanced meals you should, carrying on your hobbies and family activities enjoyably and entertaining with a pleasure you never thought possible in summer. ■

JUNE 75¢

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For brochures showing Henredon's upholstered and French country furniture collections, send $2.00 to Henredon, Dept. HB 6-73, Morganton, North Carolina, 28655.

Henredon

Five of these Gorham Originals were the latest thing in Sterling over 60 years ago. They're even more popular today.

Can you guess which ones?



Melrose (1948)

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Chantilly (1895)

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Came (194

What better evidence is there of the timeless
auty of Gorham Sterling?
Gorham's Old English Tipt, Chantilly, Butter-
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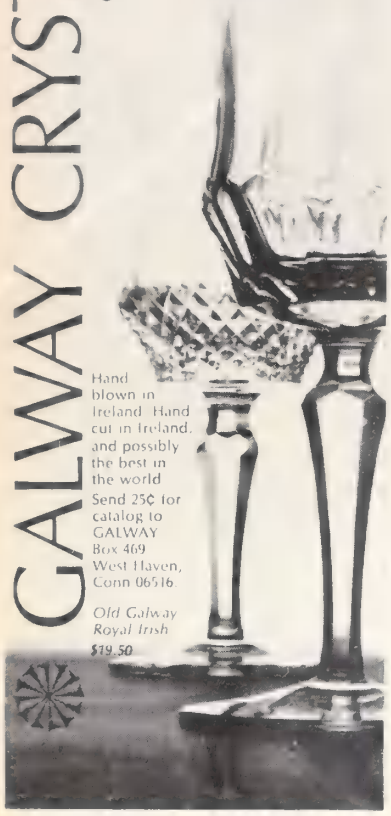
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JUNE 1973

House Beautiful®

Volume 115, Number 6

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COVER

The outside world would never dare intrude on this sunny country bedroom in the Long Island home of Mr. and Mrs. John Grado. Designed by Anthony Tortora, it's a complete pastiche of flowers grounded by a pair of sprightly grass-green prints, all as fresh as the basket of saffron tulips brightening the double-skirted table. Fabrics and coordinating wallcovering all by Quadrille. Photograph by Bill Helms. For details on other items, see product information.

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rge panels of glass here are just like giant gs. There's always something pretty to t always different. The pictures can from day to day . . . or even hour to hour. that's not really the idea we started the with. Actually, it was designed to accom- the way our family lives. In fact, the n were a big part of the planning, too. at we were looking for was a plan that give our activities some separation, but n't want the family to be shut out from ther. Privacy, but not isolation. For e, from the main room, we can look out e pool, or across the court and into the oom.

wanted the feeling of a lot of open too. I think all the glass contributes to nd I'm also a great believer in using as a super way to add space. You'll we've particularly used a lot of them in hrooms.

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WHEN YOU SHOULD SUE

There may come a day when your contractor doesn't do what he was contracted to do. Your new roof leaks. Paint on the wall is a color substantially different from what you ordered. Or a wall around the garden dangerously leans. What can you do? If it were clothes or a car, you could refuse to accept it. But here the work is attached to the land. You can't tell the contractor to take it back. But what can you do to make him satisfy you?

As a general rule, most disputes end in a compromise. Take the case of what must be the most patient family in America. They lived with an alternately wet and flooded basement for nine years before suing. Their troubles began when they took over the new house. The builder assured them at that time there was only a temporary dampness in the basement. "It will dry out soon," he said. But it didn't. And for four years the builder tried various half measures such as applying cheap waterproofing compounds. When they failed, he installed a pump, but this eventually proved ineffective, too. It only drained a portion of the water. The family was finally convinced that water would remain where their basement was supposed to be, and sued.

The couple won $4,900, or roughly one-third the price of the house plus incidental damages suffered through the years. The sum they received from the suit represented the difference in value between the house they ordered and the house they got.

Perhaps faced with the same problem, you would insist on getting the basement dried out permanently, no matter what it cost the contractor. The judge ruled that the contractor had performed the work in good faith though with obvious shortcomings. More important, the cost of correcting the fault would require extensive tearing down and rebuilding, a process the court labeled "economic waste." But the clincher was the fact that the owners had moved in and lived with the problem for nine years. If they had refused at the very beginning to accept the house until the basement was repaired, they might well have forced the contractor's hand.

When fraud or a willful disregard of the plans and/or contract are evident, you need not compromise. "Gross neglect is hardly consistent with the kind of good faith that induces courts to overlook troublesome variations," said one judge. For example, a builder who put up 24 houses with building paper on the outer stud walls instead of wood sheathing, and one furnace where a zoned system with two furnaces was required, got a direct order from the court: rebuild the entire development, despite the enormous cost.

The cases above are extreme. Generally, *(Continued on page 14)*

ideas

PERSONAL EYE ON TASTE

In preparing the symposium, A Matter of Taste, published in the May issue of House Beautiful, we interviewed Sir Humphrey Wakefield, president of Mallett & Sons (Antiques) America Ltd., the New York branch of the prestigious London antiques firm. Sir Humphrey responded generously, so generously that space limitations precluded our publishing his comments along with those of 20 other influential well-knowns whose experience gives weight to their opinions. Sir Humphrey's remarks, excerpted from a taped interview, appear below.—MARION GOUGH

Taste is an ever-changing language. Our parents spoke Language A. We want to escape, so we speak Language B. All our friends like speaking Language B, so B is established. But then we grow old, get regarded as boring and old-hat, and young people are speaking Language C. The next generation speaks Language D. Then someone discovers the joy of Language A again. In general, children grow up and, in the manner of all children, they kick against their parents. They wear blue jeans precisely because their parents like to dress elegantly. *(Continued on page 14)*

noteworthy



Forecast of a future kitchen? Could be. London designer John Prizeman's "Cooking Post," a totally self-sustaining kitchen, stands free like a piece of sculpture, could go to work in any room in the house, hitched up to water, drainage and electricity. No wild dream, this, because the model incorporates existing appliances: Westinghouse oven, Scholtes two-burner range, Kirk dishwasher, Maxmatic waste-disposer, vegetable peeler, laundry-washer, Electrolux refrigerator and ice-maker, Braun wall-mounted coffee grinder and food mixer, Lasky digital clock, Sanyo Cadnica TV, Radiomobile Slot Stereo Radio Unit, Sanyo electronic calculator and a telephone. Cause for present sadness: the model's cost of £2,500 or about $7,000. And then, of course, there would be plumbing and wiring.

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insight

when a contractor makes an innocent variance, you must make a reasonable adjustment, just as you do with your tailor, cook or food store. For example, you might have to accept a driveway graded slightly higher than specified because the contractor ran into a massive rock. Removing the rock would probably have cost more than adjusting the driveway grade slightly.

Can you ever be sure of getting exactly what you want? In other words, how fussy can you be at contract-signing time? Enough to demand that the contractor perform his work "to your satisfaction." But don't expect many contractors to sign. They see the pitfalls ahead for them. What does the court say? Owner's satisfaction means a reasonable man's satisfaction. Your disapproval must not be capricious. No court would permit you to complain, for instance, that the walls are not exactly vertical nor the floors instrument-level. In short, the courts will satisfy the ordinarily, but not impossibly fussy owner.

Here are three more situations that occur occasionally between contractor and owner:

- Suppose the contractor stops work in the middle of the job? Or never begins at all? You may sue and collect the difference it costs to have someone else do the work. If the original contractor agreed to build your house for $50,000 and now, many months later, you discover no one will build it for less than $60,000, the original contractor will be directed by the court to pay you the difference, $10,000.
- Suppose the relations between you and the contractor break down completely during the construction? You no longer can stand him and want to call the job off. Legally, this is called "recission of the contract." In a way, it resembles the annulment of a marriage. Some of the grounds for recission would include seriously imperfect work, the use of obviously inferior materials, impossibly bad supervision on the job or an act which proves that the job will never be completed as ordered.

Recission will not be granted for shortcomings that mere money can repair. It must be an irreparable loss. If the contractor continues to delay the work, you may first demand that he provide additional men, machinery or whatever it will take to complete the job as agreed. But you can't toss him off the job unless time was made an essential condition in the contract. Nor can you dismiss him if weather or late shipments beyond his control slow up the work.

- After starting work, the contractor can not charge you more for the cost of complying with the law. There is an implied agreement in every contract to comply with the law. If the builder puts in a house foundation that doesn't meet established setback regulations, he must pay to make the change.

If you've selected your contractor with care, it's not likely you'll ever confront these problems. The vast majority of residential building and remodeling proceeds uneventfully. But it's well to understand what you can do (and not do) should a dispute ever arise.—JOSE SCHORR

ideas

Continued from page 10

Ever since they were monkeys, human beings have been very much the same in terms of basic elements—love, lust, jealousy, beauty, anger and so on. And it is these basic elements that are stated in art forms of any particular era. All you have to do is understand the medium—painting, sculpture, music—and those same elements will come pulsing through. You can apply this to some unrelated field like furniture, dig away at it and, if you are a sort of leader, the thing you discover becomes something generally understood.

When everyone is speaking Language A, buying in the fashion syndrome of Language A, there is a center that was discovered by the young, the inventors, the leaders of the world, to have these throbbing elements of love, humanity, beauty, movement—all these things that come through in paintings or whatever. People who feel aware of these things have good taste. Other people see what's going on but don't *(Continued)*


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- ***THE LITTLE THINGS*** we can turn to right now...an electric fry pan with a thermometer in the handle; a casserole crock pot that lets us stew anything as slowly as we wish; a vegetable and fruit juice extractor combined with a blender
- ***THE ARTISTRY*** possible with a simple fork...the kitchen secrets come out when celebrity cooks and celebrities who cook tell what they wouldn't be without

PLUS

- ***A PLUM OF A STORY*** the minute details on the purple and green plum, which bursts into bloom this month... recipes for serving, instructions on preserving
- ***A PARTY PLAN*** for tasting beer...the whys and wherefores on what to include in a summer roundup of the foaming brew vacation
- ***A LOOK*** at the sleep sofa...and how you can create an instant guestroom with a sofa, for instance, that looks like a raft, plus the news on luscious sheeting

In the July
HOUSE BEAUTIFUL
at your newsstand June 19

insight

get the feel of that great pulsing center. If they hear that Picasso is in fashion, they choose something in the manner of Picasso, but something on the fringes because they don't understand the elemental *soul* of Picasso. They are like name-droppers. Ask them a question about the person whose name they dropped and you discover they don't really know the person at all.

Taste, I think, is a form of sensitivity. You can have an aptitude for it, like a potential for playing the piano, but you will never be a great pianist unless you do your finger exercises, unless you try to feel what Beethoven really meant. You've got to cultivate taste, work at it. Whatever it is—painting, clothes, furniture, poetry—you've got to get to the root center of it, where the elements come pulsing through. If you want to get a general feel of all-around taste in countless different scenes, I think the best way to see the woods for the trees is to get a love of nature, which is, after all, the ultimate element. It's a matter of learning to feel the elements of balance and proportion, cause and effect—the root essence of everything we experience. ***But you have to work*** at understanding such things. You cannot truly recognize something marvelous unless you know a bit about it. With design and fashion, you've got to understand what it's all about, how it came about, and once you've got all these things at your fingertips, then you're in a position to make judgments and to test them against other people's opinions. If you find that, after three or four years, your judgments have proved right, then you are getting places.

You ask if I can suggest any current work in the field of domestic design that I would consider good taste. In building, I think of John Fowler, who has retired now but who has done very marvelous houses. Fowler stated the theme of elemental good taste in the revival of the 18th century. Then you get Philip Johnson, who, in the 1940s, was producing architecture that, in terms of design, is still way ahead and much copied. Johnson saw the center, the sort of thriving element that drives straight. In art, I feel that elemental cause and effect in the work of Oscar Kokoschka—worlds being formed and split up, an ever-moving, ever-changing, dynamic thing. These people have their following, people who work "in the manner of" the original, but they are merely copying, not trying to make things that look like nature as they see it. They miss that appreciation of the pulsing core of things that I define as good taste.

address book

A potpourri of pleasures for the patio and garden. Here are some sources for the practical and some for sheer fantasy.

GARDEN ORNAMENTS

The Erkins Studios, 8 W. 40th St., New York City 10016—contemporary and traditional fountains, ornaments: animals, finials, lavabos, pedestals, sundia's; benches, urns and planters in cast and carved stone, lead, marble, bronze; Bermuda teakwood furniture; custom orders. Catalog, $1.

Florentine Craftsmen Inc., 654 First Ave., New York City 10016—extensive collection of fountains, statues, garden ornaments in lead, bronze, stone; furniture to order. As implied by name, most imported from Italy.

Gargoyles Ltd., 5125 Third St., Philadelphia 19147—the gamut of Victorian oddities, originals and reproductions, cast iron or aluminum furniture fancies, carved wooden pew benches, post office lights on pedestals, stained and etched glass panels, fountains, architectural fragments from old building dismantling operations cross country. Catalog, $1.

Golden Movement Emporium, 2929 Main St., Santa Monica, Calif. 90405—same kind of whimsies as above but located out West. Catalog, $1.

Kenneth Lynch & Sons, Garden Ornaments, Dep't. A, Wilton, Conn. 06897—vast assortment of ornaments in lead, bronze, stone; fountains, sculpture, sundials, benches, planters, weathervanes. Catalog for the trade, $2.50; order through interior designer or architect.

(Continued on page 24)

CREATE THE UNCOMMON BATH...WITH KOHLER & SPRINGMAID PRODUCTS

Kohler fixtures and Springmaid towels team up to banish the hum-drum bath. Inspired by vibrant color...pattern and mood, here are four imaginative themes you can adopt to revitalize your bathroom. Kohler shows you how colored plumbing fixtures become decorator assets. Classic Springmaid towel patterns compliment the color schemes. All from the new Bill Blass collection of coordinated towels, sheets and bedspreads. New ideas in Connor cabinets and in Consoweld's Durabeauty laminated counter tops are also shown. Why not plan a distinctive environment for your bathroom? Colorful...convenient...uncommonly beautiful.



THE COUNTRY BATH

Recapture the charm of rustic living in a room of contemporary convenience. The random planked floor and rough plaster walls provide a cozy setting for your cherished possessions. The keynote is Calico from the Springmaid Bill Blass collection. This spritely blue sheet pattern is used on the ceiling, window and chair seat. Coordinating Calico towels are stored in the antique trunk and match up with the canopy made of a Patchwork sheet. The unusual four-poster bath is built around a Kohler Guardian tub in Cerulean blue with White Flair faucets. The Bolton toilet is also Cerulean blue. Along the wall, a walnut-finished Monterey vanity by Connor features Kohler's Farmington lavatory in Blueberry with antique fittings. The counter top is laminated plastic by Durabeauty in a Blue Cantina pattern.







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THE GAZEBO BATH

A latticed garden to refresh even a city dweller. Here Kohler fixtures in lively Fresh Green and New Orleans Blue are matched up with Springmaid sheets in a coordinating Plaid designed by Bill Blass. The sheets are used for both shower curtain and wall covering. Matching towels carry the same woven bands of color. The far wall features Kohler's easy-care fiberglass bathing module in New Orleans Blue and an off the floor model toilet in Fresh Green. The latticed-trimmed double vanity is topped with a Durabeauty plastic laminated counter and Fresh Green Kohler shampoo center. True to its theme, this garden bath features a potting sink with a gooseneck faucet set into a kitchen height cabinet for the gardener's convenience.

Kohler Fixtures: the Barbados 60" bath module; Lady Vanity shampoo center; Cayuga toilet; Addison patio-bar sink; Alterna faucets.
Connors Cabinets: Legendary Design double vanities.
Durabeauty Counter: Sea Foam Marble.





at your newsstand June 19

out West. Catalog, $1.
Kenneth Lynch & Sons, Garden Ornaments, Dep't. A, Wilton, Conn. 06897—vast assortment of ornaments in lead, bronze, stone; fountains, sculpture, sundials, benches, planters, weathervanes. Catalog for the trade, $2.50; order through interior designer or architect.
(Continued on page 24)

If Colgate is just a kid's cavity fighter, how come Gwen Verdon won't brush with anything else?



The *Sweet Charity* of Gwen Verdon is well known to many people. For even while starring in Broadway hits from *Damn Yankees* to *Redhead*, Gwen's life has been people. Teaching. Working with the underprivileged. Giving. That's what Gwen Verdon is all about.

Gwen brushes with Colgate, a toothpaste for people who like people. Colgate freshens breath as long as a leading mouthwash as clinical test results show. And the taste is brisk and clean.

Only your dentist can give teeth a better fluoride treatment than Colgate with MFP. But a great cavity fighter can be a powerful breath freshener, too.

If you like people, be sure you brush with Colgate. Gwen Verdon wouldn't think of brushing with anything else.



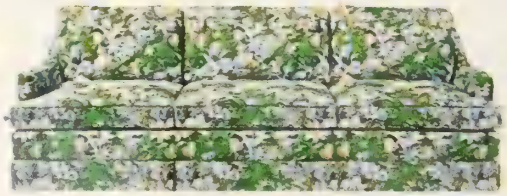
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insight

Mayhew, 509 Park Ave., New York City 10022—animal lovers may enjoy their favorites in colorful ceramic, from a small cat to an oversized borzoi. Write for information.
Pompeian, 136 E. 31st St., New York City 10016—"Sculpture in the Contemporary Garden" illustrates a range of styles from attenuated nudes to chubby cherubs, an appealing lamb and other animals; fountains, birdbaths, sundials; rustproofed iron furniture à la Chippendale; most items imported from Italy; custom design. Catalog price of $2.50 deductible from purchase.
Spaeth Displays, 423 W. 55th St., New York City 10019—something different for your garden—a topiary animal—wire frames or armatures come in swan, rooster, crane, seal with ball, rabbit, turtle, squirrel; waterfalls in "rock"; contemporary planters, some unique plant hang-ups; simple garden lights, a gazebo. Free catalog.

GAZEBOS

Merryvale Antiques and Gardens, 3640 Buchanan St., San Francisco 94123—plump a pretty gazebo down by your own brook or special view. This one comes in three parts, easy to assemble and move or place it permanently and empower with vines. Other enchantments in free catalog.

FOUNTAINS

Canal Electric Motor Inc., 310 Canal St., New York City 10013—fountain components: pumps, sprays, parts to assemble; fountain repairs. No catalog, describe your needs.
The Erkins Studios—see listing above
Florentine Craftsmen Inc.—see listing above

OUTDOOR FURNITURE

American Plywood Association, Dep't. HB-mf, 119 A St., Tacoma, Wash.—outdoor modular furniture to make yourself, designed by architects Walter Brown and Lawrence Jacobs; complete working plans, $1; illustrated in House Beautiful, July, 1972, pages 50-51.
J. F. Day & Co., 2820 Sixth Ave., Birmingham, Ala. 35233—cast-aluminum furniture for garden and patio, easily moved, lacy designs (some copied from originals found in French section of Mobile); classic urns and planters. Catalog, $2.
Gargoyles Ltd.—see listing above
Golden Movement Emporium—see listing above
Meadowcraft, Box 1357, Birmingham, Ala. 35201—great style for the outdoors with Chippendale bamboo, no-rust, all-aluminum furniture; this and other designs in free brochure; at large retail stores or through your interior designer.
Pompeian—see listing above
Lee L. Woodard Sons Inc., 317 Elm St., Owosso, Mich. 48867—well-known makers of outdoor furniture in wrought iron with baked enamel finish offer many styles. We especially like "Sculptura," a group in airy mesh construction and "Ionian." At large retail stores or through your interior designer. "Decorating Ideas for the Great Outdoors," $1.

SUNDIALS

The Erkins Studios—see above listing
Kenneth Lynch & Sons, Garden Ornaments—see above listing for description of items.
Pompeian—see above listing
Sundials, New Ipswich, N.H. 03071—interesting sundials; birdfeeders; one of the nicest little brochures we've seen—and it's free.
—JEAN BAKER

design

Next to the Coliseum and Pompeii, the most familiar ruins in the world are the rusty swings and forsaken seesaws abandoned in backyards and playgrounds. Parents are puzzled. Children like to play; swings are for playing on; they're painted bright red. Where have we failed? *(Continued)*

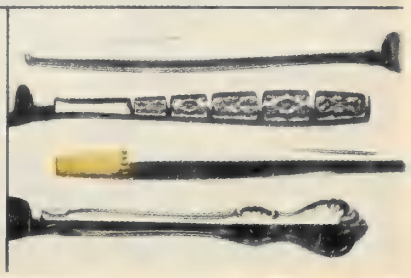
Towle flatware
Stotter placemats
Poppytrail dinnerware
Queen's Lusterware glasses

Metlox calls its Poppytrail dinnerware Wild Poppy, and you'll call it heavenly, as well ■ safe in oven and dishwasher. More of this open stock pattern below (5-pc placesetting $19) Stotter, the country's premier placemat creator titles it Daffodil, ■ vinyl, easy-care wipe-clean beauty ($1.50). Other shapes below with frosted lucite tray ($8) frosted lucite glasses ($1.35 each). Queen's Lusterware illustrates its wholly distinctive look of crystal and lifetime luster that will never tarnish (Set of eight K glasses $10.50). Below, more of QL's unique styling in glasses for every occasion. The 18/8 stainless flatware is Newburyport from New England's renowned silversmith, Towle ($12.50). Below, top to bottom, Sigrid ($12.50) Medallion ($12.50) Touch of Gold ($12.50) Westchester ($15.00). Prices are for 5-pc placesetting. Write for nearest retailer. TABLETOP Pan Am Bldg, 200 Park Ave, Room 303E, New York, NY 10017.











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insight

Landscape architect M. Paul Friedberg, winner of many design awards, feels that play equipment, to be successful, must be open to interpretation by the child. Why, he asked rhetorically, are children often more fascinated with the box than with the new toy inside? Very simple: A toy limits the imagination



Stepping Columns form a sculptural silhouette pleasing to both adults and children. Aside from the components, themselves, ideal for climbing and balancing, accessories are available: among them, ropes and slides (above) and tire swings (below).



by dictating, while the box is open to any possibility. "The child's imagination should span the piece to make it into a rocket, a jet, a horse or anything else." Friedberg, head of the New York landscape architecture firm of M. Paul Friedberg Associates, sees play as a vital learning experience and play equipment as something to stimulate the child's creativity and challenge him physically. The trouble with conventional play equipment, he feels, is that it leaves nothing to the imagination. A swing is a swing; a concrete turtle is a concrete turtle.

In conjunction with this philosophy, Friedberg began designing play facilities that spark a child's imagination. He abandoned the usual design concepts of what a child should like and tried to present him with choices. And he calls the result of these efforts TimberForms, a modular system made up of 12 by 12-inch blocks of wood called Stepping Columns. Modular is the pivotal word here. The Stepping Columns can be arranged in any combination, their design tailored to the topographical requirements of the play area, the size of the play area and the ages and abilities of the children.

Stepping Columns are made of Douglas fir timbers, surfaced and treated to reduce any possibility of splinters. A variety of wood accessories are available, as well: fireman poles, slides, arched climbers, ladders, bridges, balance boards and, something many parents will remember nostalgically, tire swings.

Stepping Columns have formed the nucleus of public playgrounds in cities across the country, including Fenway Park in Boston, P.S. 166 playground and other recreational areas in New York City, Washington, D.C.'s Buchanan School playground and throughout the new city of Columbia, Md., where TimberForm structures are scattered in wooded openings, at schools, in neighborhood centers and between houses. The system is not limited to public use, however. It's (*Continued on page 30*)

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GENERAL ELECTRIC

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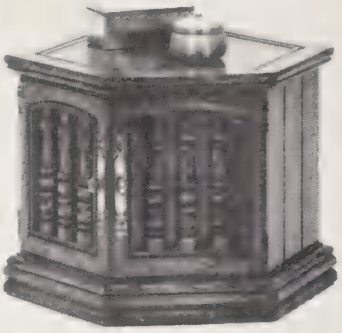
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insight

ideal for private backyard play areas or semiprivate areas. One suggested solution seems to be working rather well. Several families with adjoining lots get together and erect a Stepping Column play area for the common use of all their children. The TimberForm people recommend this as a way to provide a more creative playground for less money per family while still maintaining semi-privacy and convenience.

TimberForms are designed to weather and blend with the landscape and when the children grow up (or during the years between children and grandchildren) the Stepping Column configuration will remain not as a mass of rusty metal, but as a design element—literally, a piece of outdoor sculpture.

Pricewise, we are told that an individual family can set up a TimberForm play area for a minimum of $700, depending on the



One of the suggested ways to set up a TimberForm play area is in the "cluster development" (above). Here, several houses with adjoining yards pooled funds and design ideas to create a common play area for the use of all their children.

size and number of the components. However, information is now available on a newly designed system of Stepping Columns that will be able to be set up for under $700. The design and configuration of the Stepping Columns, the size of the play area and the number of accessories can be selected by you or in conjunction with an architect or with the help of a consultant from TimberForms. For detailed information and descriptive catalogs, write to TimberForm, Niedermeyer-Martin Co., 1727 N.E. 11th Ave., Portland, Ore. 97212.—SUSAN SCHRAUB

building

Log cabins went out with Abe Lincoln. True or false? False. Every so often we get a letter asking for information on the houses our forefathers built. In case you're looking, too, let it be known there is a Vermont company producing precut logs for all sizes and shapes of houses. The company offers a $2 kit of plans, drawings, photos and data on 18 models. Send your money to Vermont Log Buildings Inc., Hartland, Vt. 05048.

Construction trends continue in the direction of factory-built components. Alcoa's subsidiary, Alcoa Construction Systems Inc., anticipates 1973 production of its kitchen/bath/utility room modules to top 5,000 units—small against the two million housing units that will be started this year, but a definite sign of growth toward "the house built like a car."

Ceramic tile with a flair! American producers are growing braver; turning out designs with European daring. Typical is U.S. Ceramic which recently unveiled five new lacy patterns in a variety of colors. Called Romany Flair, the new collection is photographed in color for a six-page brochure offered free. To get a copy, write: United States Ceramic Tile Co., 1375 Raff Rd. S.W., Canton, Ohio 44710.—JOHN H. INGERSOLL ■

Five years ago, Levolor introduced a new narrow-slat blind and the American window hasn't been the same since. The *original* Levolor Riviera proved in thousands of homes that the old venetian could be made discreetly slim and beautiful.

Then came the knock-offs, as they're called in the trade. The fake blinds that looked like Levolor Rivieras but weren't built like Levolor Rivieras.

Today the counterfeits are so widespread and so shameless, we feel compelled to tell you how to spot them. Of course, this also gives us the opportunity to emphasize the original Riviera's points of superiority. And maybe even discourage the counterfeiters.

Here's what you should look for.

WILL THIS WINDOW BLIND EVER BE FAKED SUCCESSFULLY?



'73 LEVOLOR LORENTZEN, INC.

1. The Beauty

Slats less than 1" wide can be copied. But the copies don't come in 76 decorator colors like the Levolor Riviera.

2. The Brackets

The Riviera's installation brackets feature a unique safety-hinged latching cover. The fakes have no such security.

3. The End Brace

The brace at each end of the Riviera's head rail has a snug-fitting but adjustable tab. Its absence marks a fake.

4. The Holes in the Head

The slat-supporting ladder is guided through snug little holes in the Riviera's head. The counterfeit blinds have slots with too much play that can cut the ladder cords.

5. The Magic Wand

This translucent rod, replacing conventional tilt cords, is mounted in the fake blinds by means of a primitive screw that can strip the plastic. Levolor uses a sophisticated locking sleeve.

6. The Gold Label

When all else fails, this Levolor sticker will separate the real thing from the fakes.

Of course, it isn't illegal to fake the Levolor Riviera, as long as the imitation is clearly labeled with another name. Even so, we seriously doubt whether there will ever be a completely successful imitation. That would require a manufacturing philosophy like Levolor's: quality before the easy buck. And that just isn't the way counterfeiters think about their business.

LEVOLOR RIVIERA BLINDS

Unsuccessfully imitated the world over.™

SEND 50¢ FOR ... LORENTZEN, INC. ... NEAR ... TOLL-FREE

Make Yourself Heard In Washington On Postal Increases

The United States Postal Service has started a series of second class postage rate increases that over a five-year period will increase the postage bills of magazines by an average of 127%. Anticipated increased Postal Service labor costs and continued inflation could make the final increase much higher. Some magazines could have increases of over two hundred percent, and many may cease publishing. The inflationary effect of these abrupt and enormous rate increases on readers, publications, and advertisers alike, are obvious. It is our feeling the only way to cushion its effect would be through giving the magazine industry a reasonable period of time in which to adjust to these increases.

Certainly the speed of these increases should be removed from the sudden death category which has now put many of our worthiest publications in real jeopardy.

The rapid escalation of these rates is actually counter to the original intent of Congress in the Postal Reorganization Act of 1970, which presaged a "gradual" increase. These increases are about as gradual as a guillotine. Only you, the reader, can do anything to prevent this. You can only act through Congress. In the House of Representatives, Congressman Morris K. Udall has introduced H.R.4127-8, a bill that will, in addition to some special relief for non-profit and small circulation publications, spread the second class rate increases over a ten-year period instead of five, to give the magazine industry as a whole time to adjust to this heavy new burden. Senators Edward Kennedy and Barry Goldwater plan to introduce similar legislation, and Senator Gale W. McGee, Chairman of the Committee on Post Office & Civil Service, has shown his interest by introducing legislation.

If you agree with them and with us—that this is a fair and reasonable request to make of Congress, fill in and sign the ballot below and mail it to me. I will send it on, in duplicate, to your Congressman and Senators so the force of your opinion will be felt in both Houses. Or, of course, you can write them direct. But time is of the essence since both these bills will come up in this Congressional session. So we respectfully urge you to do one or the other now, since only you can do anything about this at all.

David A. McCann, Publisher
House Beautiful
717 Fifth Avenue
New York, N.Y. 10022

I agree!

I agree with the Publisher of _____ Magazine that the postal bills of Senators Kennedy and Goldwater and Congressman Udall as proposed in H.R.4127-8 are urgently needed to give relief to second class postage rates.

Name (PRINT) _____ Signature _____

Address _____ City _____ State _____ Zip _____

Name of your Congressman _____

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302

Your walls don't have to live in the same country as the rest of your room.

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Mirror No. 1157

Carolina Mirror Corporation
North Wilkesboro, North Carolina 28659

NEW

By MARY BOWDEN



At left, it's a planter table; below, topped by a tray, a patio snack table. The waterproof table and stool are also great for cooling drinks or storing toys. White or yellow molded cycolac. Fesco Festival table, $25; stool with pillow, $17.





An easy flow of electric power can reach an outdoor barbecue unit with a 20-foot heavy duty reel cord (left). Just plug in cord, pull disk housing outlets to desired length, it locks; automatically retracts. Use it indoors, too. Cordomatic Reel, $12.

PAUL JACOBSEN

Butterflies are free, birds are protected and still you get rid of night-flying insects around the terrace or pool. Lantern (right), an ecological bug-killer, uses a black light bulb that doesn't poison insects, but casts a soft glowing light for outdoor living. Size, 14 by 14 by 24 inches; protects over ½ acre. BK-1500 from Flowtron, $90.



NEW

When it comes to washing dishes Whirlpool believes two arms are better than one.



Two revolving spray arms reach into every nook with powerful jets of water, without reducing usable space.

Choice of portable or built-in models.

o speeds—high water
pcity for regular loads
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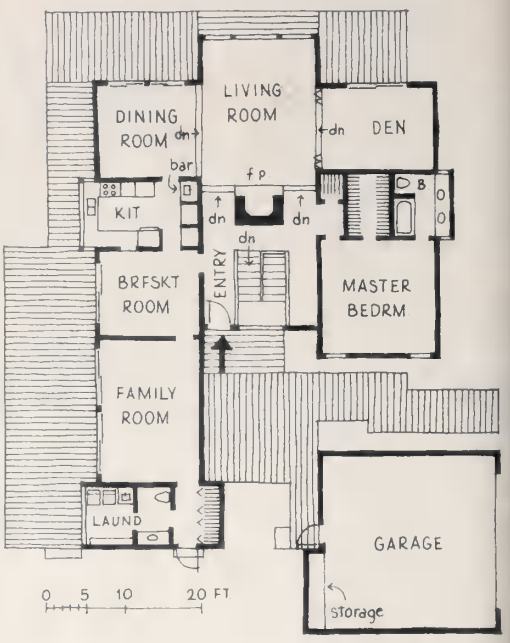
r automatic cycles
n pushbutton controls:
ber Wash, Short, China
stal and Rinse/Hold.

Silverware basket in the door for convenient loading and unloading provides safer, more usable rack space.

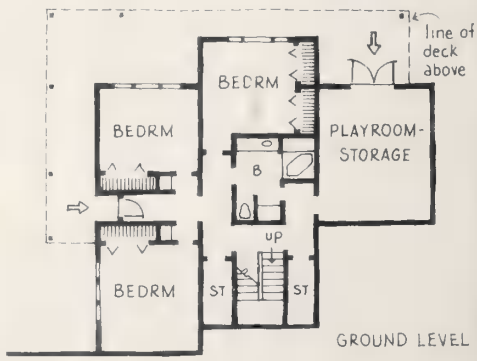
Interiors of all models come with stain- and rust-resistant porcelain enamel finish.

Whirlpool





MAIN LEVEL



GROUND LEVEL

HB COMMENDS

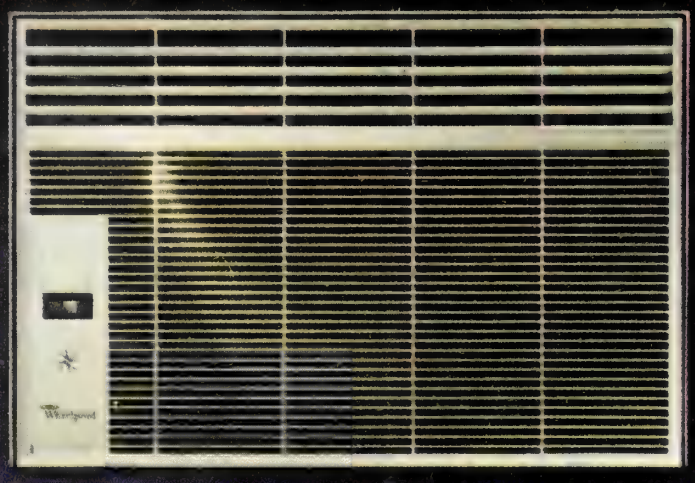
By JOHN H. INGERSOLL □ Oregon is rich in forests, lakes, mountains and other luxuries of nature. Though its total population is still less than that of Philadelphia, the effects of the people crunch are apparent. Even here, new people need new housing. Oregon developers are sorely tempted to level trees, bulldoze land and pop up houses as fast as buyers will buy them. But not the developers of Mountain Park in Lake Oswego, Ore., the site of this striking wood house. Mountain Park Corp. resisted the temptation to make a quick killing on its 700-acre development within sight of Mt. Hood and not far from downtown Portland. The designers, Planning Associates of Sausalito, Calif., achieved their goal of producing a community that would "look spontaneous and unplanned." Large areas of wooded land and open space remain untouched. Generous use of wood in construction fits their "blend with nature" concept—as seen in this house done by Design Consultants, Portland.

PHOTOGRAPHS, JULIUS SHULMAN: PLAN, NATALIE F. SIEGEL

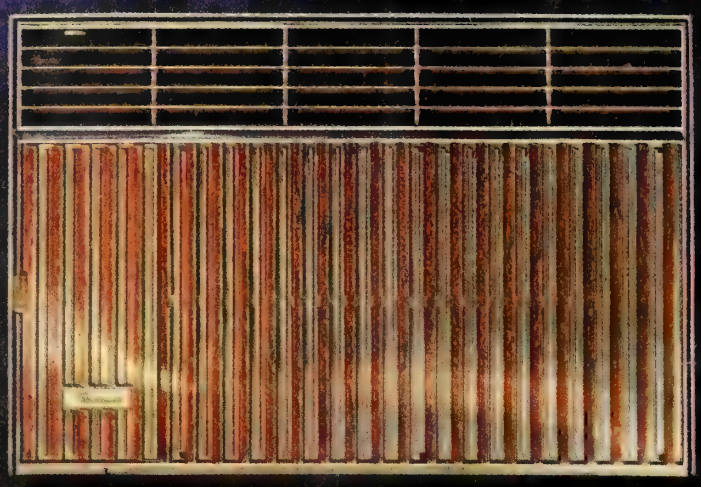


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CORPORATION

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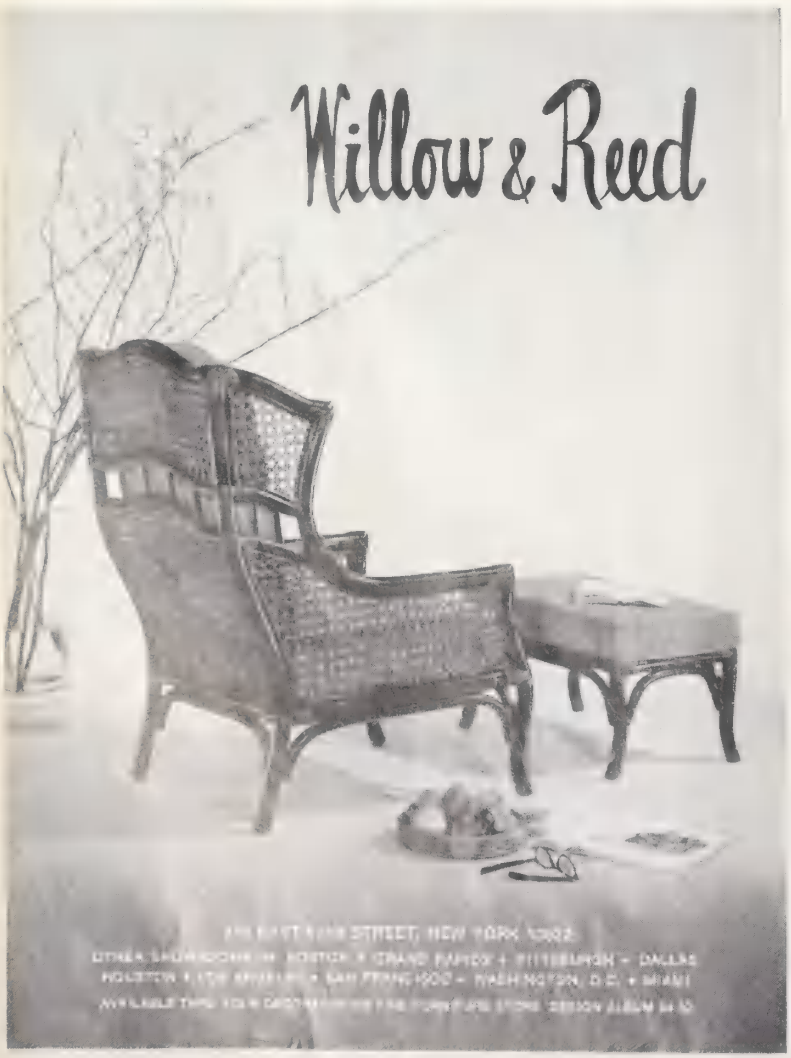


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PROJECTS

Continued from page 97

Handbuilt pottery
(by Julia Duncan)

Instructions are given for the basics of building coil and slab pottery, which do not require a potter's wheel. It is advisable to buy your clay and glazes from the same place that will fire the pieces. For sources, look in the Yellow Pages under Ceramic Supplies and Art Schools.

Choice of clay: The type of clay you use is critical. Use clays that fire above 2000°. A clay containing grog (fired clay ground up and sieved) has both strength and an interesting texture—good for sculpture. A fine red clay can be handsome without a glaze for planters and sculpture. Ask your supplier what's best for your project.

Materials: Clay; tools for shaping and carving, such as tongue depressors, popsicle sticks, textured cloth; soft sponge; serrated and paring knives; wallboard: about 12 by 18 inches for a work surface; 6 by 6 to build individual pieces on; 2 wood pieces for slab pottery, ¼- to ½-inch thick by 18 inches long, at least six inches wide; rolling pin.

Preparing clay: To homogenize clay to create an even consistency, you must "wedge" it. You can knead it like bread or beat it with an unvarnished piece of wood. Remove all air bubbles or the piece will crack and explode when fired. If the clay is firm and hard, place a wet cloth under it (and over it, if necessary). If too wet and sticky, omit cloth and knead until some water evaporates.

Base for pot: You'll need a base on which to build. Bases can be a round flat "cookie" of clay or a pinch bowl made by pressing a ball of clay into a bowl shape.

Types of construction:

■ *For the coil method,* form a fat sausage of clay and roll gently and evenly with fingers. Coils best for building can be from ¼-inch to an inch in diameter. Try coils of varying thickness. Build coils in circles on top of the base to the height you want the pot to be. Smooth them together gently or let the bulky coil shape show if you prefer. With fingers, smooth coils on the inside to join.

■ *For the slab method,* lay a damp cloth on the wallboard. Place the two boards six to ten inches apart with clay flattened between. With a rolling pin, level clay to the height of the two boards. Trim each slab to the size needed for one side of your pot. Pinch slabs together to form a pot the desired shape.

■ *To join pieces,* score or roughen the area onto which the addition is to be attached. In a bowl, make a slushy mixture of clay and water. Spread the mixture (called a slip) generously on scored surface and gently, but firmly, fit addition to it. Slip will squish out. Leave it alone until it firms and then press it back into seam. If a project is not completed in one session, carefully cover the piece and the work surface with plastic wrap to keep it moist.

Clues for beginners: A textured surface can cover a multitude of sins. Do not polish the surface of the clay, either with fingers or water. Polishing closes the pores of the clay and makes it difficult to make a glaze adhere. Allow the structured elements (coil, slab, pieces) to show and let seams be part of your decoration. When the piece is firm enough to handle, check bottom for smoothness; bevel edges so it will not scratch furniture.

Drying: Dry pieces as slowly as possible. Clay shrinks as it dries, and any tension between thick and thin will produce cracks. If a piece cracks during drying, it usually isn't worth mending. To equalize drying time between top and bottom of piece, place your pot on a cake rack or screen and put a plastic bag with holes in it over the top. Allow two weeks before firing.

Firing: If you intend to decorate with a glaze, you will need to have the piece bisque-fired at a low temperature (1700°) to make it durable enough to glaze. Confer with your clay and firing source about best glaze to use on the type of clay you have.

Tincrafts

As a prerequisite to working with tin, we suggest you read Lucy Sargent's book **Tincraft** (Simon & Schuster), which has patterns for the two necklaces and choker on page 96.

Otherwise, tincrafting requires only ordinary, inexpensive tools. To make the Solomon Islands choker, you will need the lid from a 12-pound Polish ham can; 0000 steel wool; Nu-Gold or florist's wire (optional); architect's linen; scissors; pencil; rubber cement; plain-edged tin snips; hammer and board; kitchen chopping bowl.

The willow-leaf necklace is from soup cans and also uses round-nosed pliers, a small screwdriver and a filed-down nail. The Imperial necklace requires two unribbed cans with bright gold linings—and additional tools in the form of coarsely serrated snippers, awl and an oval die or sawed-off screwdriver. (Continued)



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Corrugated Wine Rack and Mirror Frame

Materials: Corrugated cardboard from used cartons; metal straight edge and ruler combination; sharp razor cutting knife, such as Stanley Slimknife and blades; 3M SpraMent glue; old newspaper to spray on; pencil; cardboard for pattern.

Instructions: On extra piece of cardboard, make an accurate pattern according to measurements on drawings A and B.

On corrugated cardboard, trace 18 pieces of A and 24 pieces of B. Carefully cut one-inch by three-inch slots, using straight edge. Clean corners with knife. Begin spraying and making units (six pieces equal one inch in depth). When these are completed, begin assembling units, one smaller (B) to one larger (A) at each end; then at the bottom and so on until together. To finish off the edges of all projecting pieces, measure wall sides plus the top and cut each piece individually, since a set measurement will not work out exactly. (*Follow the instructions on drawing.*) Watch corner pieces as the measurement varies slightly one from the other. After this step, the wine rack is complete. It can be left natural, given a coat of spray paint or shellac or covered with wallpaper.

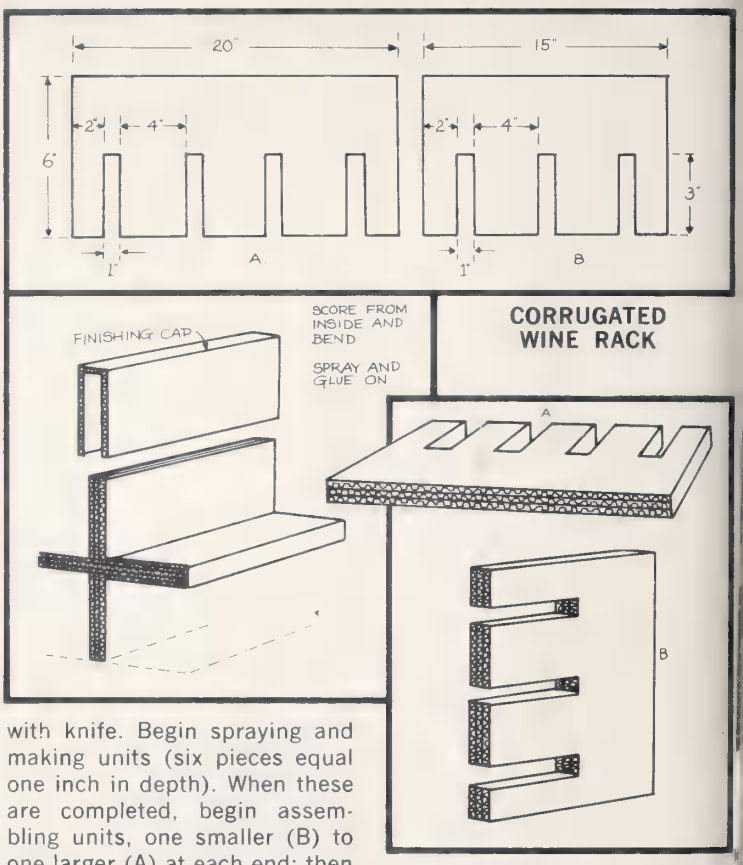
For mirror frame (in addition to tools above): one can of aluminum spray paint, one tube 3M Superstrength glue, a T-square, masking tape and a rectangular mirror.

Instructions: On one sheet of cardboard draw layout of 13 by 21 inches with corrugated running vertically. Place mirror on this sheet two inches from bottom and one inch from either side. Trace around edge of mirror. This should be a vertical rectangle. Cut out the center with sharp knife and straight edge. Make another piece exactly the same size. Lay aside. Now prepare to cut strips from a new sheet of cardboard with corrugated running horizontally (see *drawing next page*). Corrugated pattern forms design on the frame in final assembly. Six strips equal one inch in depth. Therefore, all directions require six pieces to complete a unit requiring an inch measurement. (Henceforth, this will be referred to in directions as a "unit.")

On a new sheet, measure 12 pieces 18 inches long by ½-inch wide (for sides of frame). On separate sheet of newspaper spray strips; let glue stand 30 seconds to become tacky, then begin assembling sides of frame, A and B. Continue cutting strips, 18 inches by ½-inch. Reduce these to ½ inch by 2 inches to accumulate enough pieces to make area C on drawing. This amount will approximate 11 units.

In the top section, there will be two units each of five styles and one of the center or top piece; you will need two units each of items 1, 2, 3, 4, 5 measuring respectively 2½ three, 3½, four and 4½ inches long and one, 1½, two, 2½ and three inches deep; and one unit of item 6, five inches long by 3½ inches deep. Assembled these look like a pyramid.

Make sure all assemblies are square. Take first sheet laid aside and place (*Continued*



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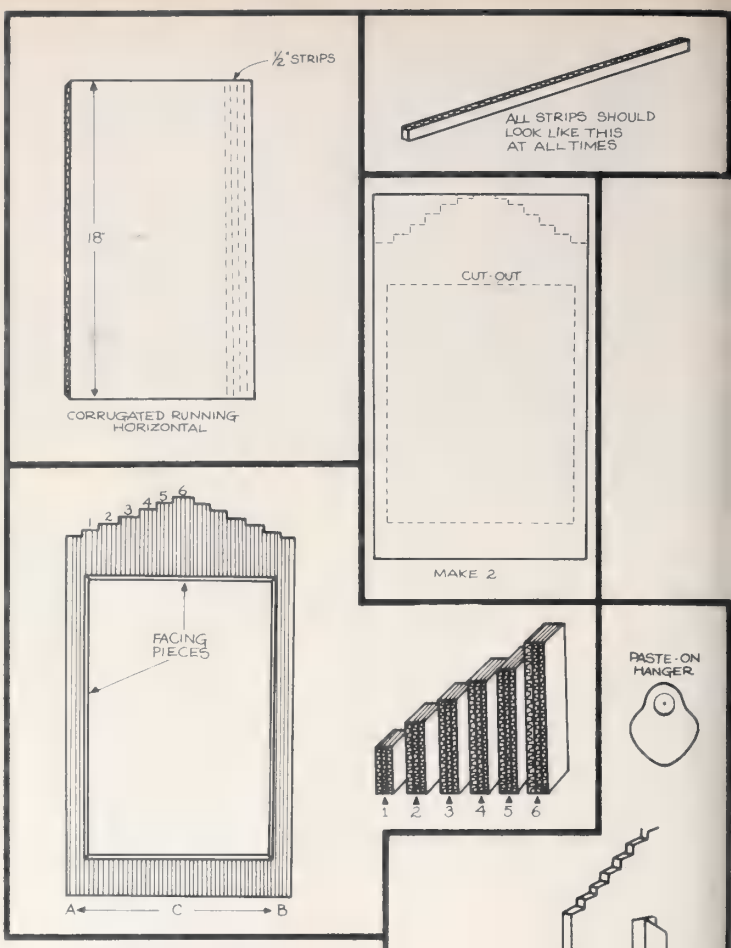


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ART DECO MIRROR

all pieces where they belong. Lightly trace and check to see if you've made it properly and if not, correct before gluing. Place the pyramid section and trace top line of stairstep. Cut this out cleanly and carefully. Take second sheet and trace cut-out. Spray-glue the two together. Begin gluing all other pieces in place with tube glue. Now measure inside of frame, length and depth. Cut two strips each for sides, top and bottom. Glue together and glue to facing of frame (see *drawing*).

When all parts are assembled and glue is dry, spray-paint, a coat at a time. When paint is dry, insert mirror, using the two cut-out sections as fillers, and secure in place with masking tape. For a wall hanging, use a paste-on hanger. For tabletop, make a standing easel as shown.

Decorative Room Transformation (by Gerda Clark)

Materials for floorpapering: Wallpaper of your choice (foils or flocks not suitable); vinyl paste, clear polyurethane.

Instructions: Start with a wood surface (concrete, tile, linoleum are not suitable). Sand floor to a smooth surface, removing any previous finish. Clean to remove all dust. Apply paper, as to a wall. When *completely* dry, apply first coating of polyurethane and when that's *completely* dry, apply a second. Repeat several times; eight coats is standard.

Materials for needlepoint cushion: No. 10 mono canvas; size 17 or 18 tapestry needles; yarn in colors matched to wallpaper or other motif, in Persian, tapestry wool or knitting worsted.

Instructions: Cut a piece of canvas that is at least five inches wider in each direction than your needlepoint cushion (or chairseat) will be. (You will need at least two inches of bare canvas all around for blocking later.) Tape all sides with one inch-wide masking tape. With the selvage running vertically, mark the top of the canvas. Mark the center point lightly on the canvas.

Take the portion of wallpaper to be copied in needlepoint and position with the design face up and centered under the canvas; tape in place with masking tape. Lay design-and-canvas on glass table or on a piece of glass resting on two supports; put a lamp on the floor to light the canvas from underneath. Or tape the canvas to a large window pane where the sun can shine through. Trace the design which will show through the canvas, using (Continued)



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indelible marking pen in a light or neutral color or in the colors of the finished needlepoint. You will now be ready to work the canvas according to prescribed needlepoint procedures.

To wallpaper a window shade, you will need wallpaper and Lam-eze window shade kit with extra heavy roller for each shade. (Kits available by mail from Creative Shade, 1850 Flatbush Ave., Brooklyn, N.Y. 11210, in widths to 46¼ inches.) Or, purchase window shade with extra heavy roller, and laminate paper (or fabric) to it with 3M SpraMent glue.

Materials for fabric-covered table: Fabric; Sobo glue; razor-sharp cutting knife for final trimming; table, preferably one with all right angles, Parsons, for example. (Carved or turned surfaces are not suitable.)

Instructions: Sand smooth all surfaces to be covered with fabric; clean with a damp cloth. Allow to dry. Measure each surface of the table and cut fabric slightly larger to allow small overlap at joints. Fabric has a tendency to stretch when moistened with the Sobo glue; smooth and straighten as you go—being careful not to leave bubbles but also not to stretch the fabric out of shape. As you finish each section, trim any ragged edges and be sure that sufficient glue extends under each edge to firmly bond it to the fabric it overlaps. When completely dry, spray with 3M Scotch Guard or add several coats of polyurethane.

Eraser printing

Materials: gum eraser, at least an inch long (for easy handling); carving tool, such as dental or linoleum block tools, X-Acto or penknife; paper to print on; inks such as tempera, acrylic paint, water soluble printing ink or stamp pads.

Carving: With a carving tool, cut design out of eraser, about ⅛-inch deep to provide a raised printing surface. When properly carved, the eraser can be used over and over. There are several ways of cutting: so that the design itself is the raised surface and everything around it is cut away; or so that the design is cut out of the eraser, leaving edges remaining. The abstract design on the box is a combination of these techniques and both cut and uncut surfaces are integral parts of the design. In any case, whatever surface protrudes will be what prints.

Printing: Press raised surface on a stamp pad or into a very thin layer of ink, rolled on a flat surface. Press firmly but carefully on paper, so that only the raised surface prints. Test different combinations of paper and inks until best results are achieved on those samples.

Weaving With Cardboard and Frame (by Franzee Dolbeare)

Materials for pillow woven on cardboard: 4-ply knitting worsted, 2 skeins for major color, skein for each additional color for a 12 by 14-inch pillow; twine or heavy cord for warp; darning needle; corrugated cardboard 12 by 14 inches; scissors.

Materials for two placemats woven on frame: 4-ply knitting worsted, 1 skein each color; skein bulky yarn for warp; large darning needle; frame; nails.

Preparing the cardboard: Select a piece of corrugated cardboard the size you want your pillow to be. Using a straightedge, then draw lines across the cardboard one inch from and parallel to top and bottom (short) edges. Draw perpendicular lines every ¼ inch across both ends from edge to inch mark. Cut the marked lines up to the inch mark, keeping all cuts even and straight. Cardboard is now ready to be threaded (or warped). Use strong cord or mailing twine. Begin at the top left, leaving at least ¼ yard of yarn hanging free. From the back, bring yarn through the first notch and down and around the first two notches at the bottom (*see illustration*). Continue threading in this manner from one end to the other. When you get to the far end, turn over cardboard and, with continuous string, thread the other side. Tie beginning and ending threads together.

Preparing the wooden frame: To make a 13 by 16-inch wooden frame, you will need two pieces of wood approximately ½ inch high by 1½ inches wide by 13 inches long and two pieces ½ inch by 1½ inches by 16 inches long. Nail together in a rectangular shape, then nail an extra block of wood 13 inches long, over each short end of the loom to form a raised surface.

Place one-inch finishing nails or nails with small heads along the center of the raised surfaces, ½-inch apart. Nail about halfway into frame. To warp, knot the bulky yarn around the bottom left nail to secure. Bring yarn up and around first nail on the top and work back and forth until last nail is reached, making sure not to skip a nail (see *illustration*). Pull tightly each time. Tie yarn around the last nail on the top right.

Weaving: Thread darning needle with yarn. Begin to weave at lower right edge. Weave under and over each (*Continue*

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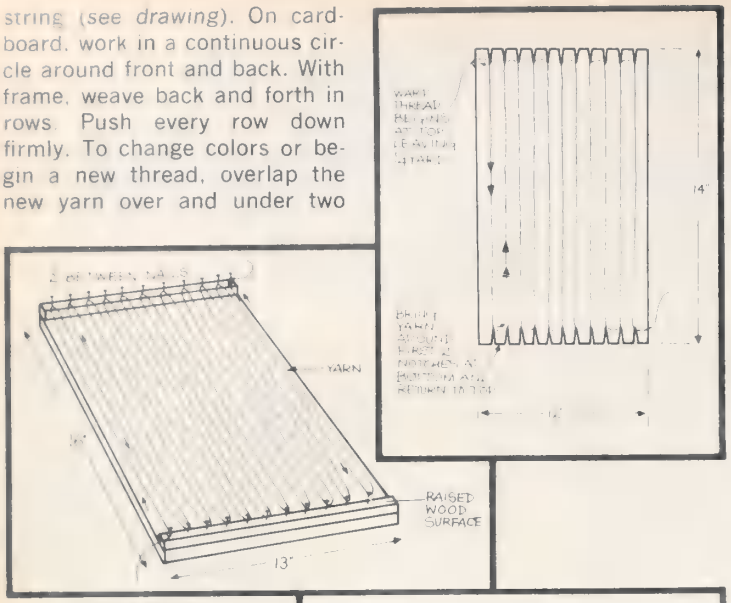
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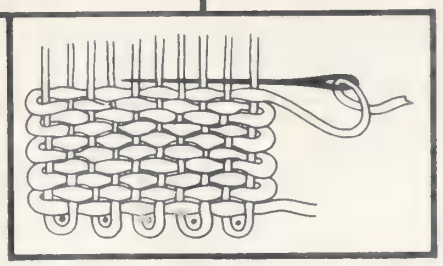
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string (see *drawing*). On cardboard, work in a continuous circle around front and back. With frame, weave back and forth in rows. Push every row down firmly. To change colors or begin a new thread, overlap the new yarn over and under two



WEAVING



threads of the warp before continuing. Weave until all the warp threads are covered and pushed tightly together. To finish the cardboard weaving, tear off notches across both ends and lift off warp loops, sliding cardboard out. Weave loops together on one end, stuff pillow and weave the other end together. With frame weaving, simply lift the finished piece off the nails.

Plexiglas Pedestal Terrarium (by Millicent Zahn)

Materials: Two thermo-formed, 13-inch Plexiglas domes of ¼-inch material (available by mail from Plasti-Vu, 150-38 12th Ave., Whitestone, N.Y. 11357, or Cooks General Machine Shop, 617 S. Lawrence St., Burlington, N.J. 08016); One sheet of ¼-inch clear Plexiglas, 48 by 72 inches. If you wish to have work cut and polished by a dealer, you will need: masking tape; EDC or MDC solvent; needletip applicator; four flat-head aluminum rivets; carpenter's square. Starting from scratch, you'll also need: sabre saw with blade containing at least 14 teeth per inch; electric two-speed drill with buffing attachment and compound; vise for holding drill stationary while buffing; one special drill bit, size ⅛-inch; wood clamps and scraper; #220 silicone carbide paper; #400 "wet or dry" paper.

Instructions: Order pieces or cut sheet to these measurements: two sides 39¾ by 15 inches; two sides 39¾ by 14½ inches; one bottom 15⅛ by 15⅛ inches; and two spacers, each 4 by 3½ inches.

To finish the edges, follow these instructions: (1) Using the sharpened back edge of a discarded hack-saw blade or a scraper, remove marks that may have been left by the power saw. (2) Using #220 silicone carbide paper followed by #400 "wet or dry" paper, sand until smooth. (3) With buffing compound and the buffing attachment on your electric drill, polish.

Remove the protective masking paper from one side of the Plexiglas. This side will become the inside of the pedestal. On the other side, remove about two inches of the masking paper from the edges to be cemented. The rest of the paper should stay until the pedestal is put together. Assemble the four sides of the pedestal, using masking tape every four to six inches to hold your work in place while cementing.

Using a needle-tip applicator and EDC or MDC solvent and working from inside the pedestal, cement the first two joints. It will be necessary for you to reach in from both ends in order to cement the 40 inches. Work from the center and draw toward you with a smooth motion. Wait for about 20 minutes for the joints to set up before turning the piece to do the other two joints. Let set. After the sides are (*Continued*)

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finished, you're ready to do the bottom; You will notice that the bottom is cut slightly larger than the 15 inches that the pedestal measures. This slight allowance is to permit cementing from the outside. The 1/16-inch ledge will help prevent the solvent from dripping on the outside of the seam. Stand the pedestal upright on top of the bottom piece, being certain that the allowance is even all around. And in order to hold your work firmly in place during the cementing operation, place some weights across the top of the pedestal. (Magazines piled on one another will do.) Cement all around the base. Then let the piece set for a few hours before removing masking paper.

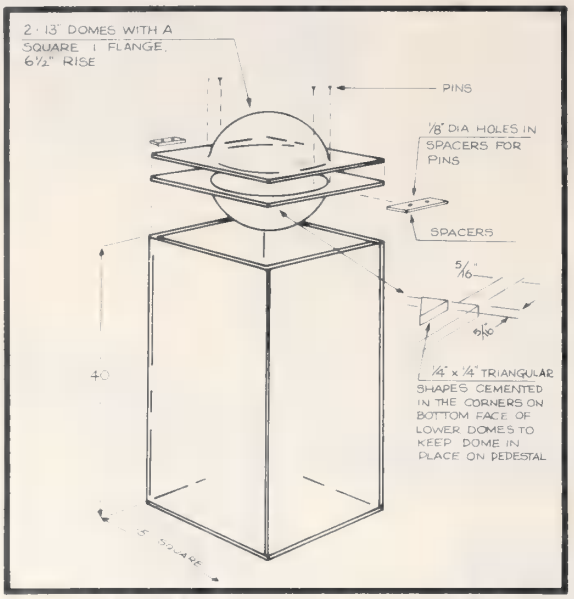
The purpose of the spacers is to separate the two domes slightly in the event too much humidity builds up after the terrarium has been planted. These spacers are removable so you have the option of using them at some times, not at others. Edge-finish the spacers the same as the rest of your work.

The spacers and the flanges of both domes will be drilled to accommodate four flat-headed aluminum rivets cut to ¾-inch long. You will need a ⅛-inch drill bit in your electric drill. The bit recommended is the special one sold for use with acrylic material. Protect all material with masking paper while it is being drilled. This precaution includes the flanges of the domes, which will have been delivered without paper. In this case, a small piece of tape on the spot will suffice.

Before drilling the holes, locate the spacer in its proper position between the two flanges. Clamp together to hold in place. Masking tape applied on the tips of the clamp will protect your material from marks. Drill the two ⅛-inch holes between the first spacers and flanges; then, before doing the same on the other side, temporarily place nails through the holes to keep them aligned. Release the clamps and follow the same procedure for the second.

The bottom dome is merely placed inside the pedestal. To keep the corners aligned, cement four small triangles ⅝ inch from each corner on the underside of the flange. These may be cut from scrap material or may be purchased where acrylic findings are sold. If triangles are not available, small squares may be used instead.

After planting, the top dome and spacers are put into place, and the pins (rivets) inserted to hold all in place.



PLEXIGLAS PEDESTAL TERRARIUM

PLEXIGLAS ACCESSORIES (by Millicent Zahn)

Materials: If you wish to have work cut and polished by a dealer, you will need: opaque Plexiglas sheet ¼-inch thick, 24 by 36 inches; 3 feet of flexible vinyl tubing; brass knob, two inches in diameter, with ⅝-inch-long screw; masking tape; EDC or MDC solvent; needletip applicator; isopropyl alcohol (from druggist).

If you wish to cut, drill and polish your own material, you will need, in addition to the above: sabre saw with blade containing at least 14 teeth per inch; electric two-speed drill with buffing attachment and compound; vise to hold drill during the buffing; two special drill bits: ⅜ and 5/32 inch; wood clamps and scraper; #220 silicone carbide paper; #400 "wet or dry" paper (from hardware store).

Preparing the Plexiglas: Plexiglas is sold with protective masking paper on both sides. Leave this on as long as possible. (*Continued on page 51*)

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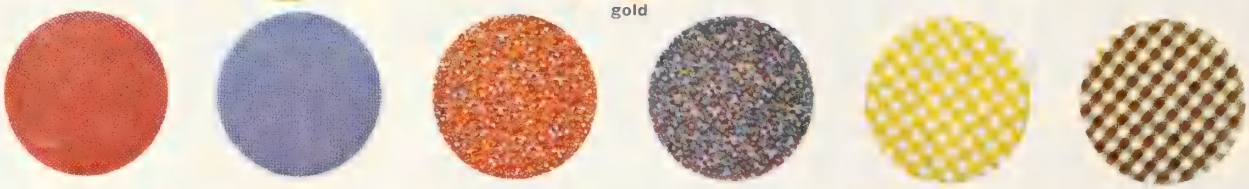


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PROJECTS

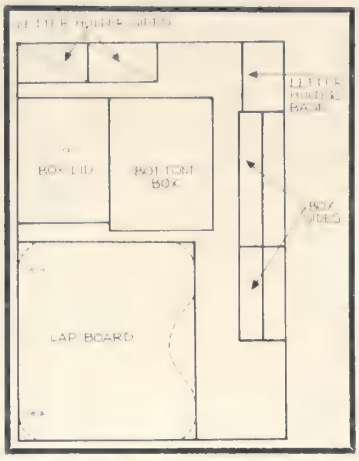
Continued from page 48

Never saw or drill unprotected material. When ready to cement, peel off just enough paper to expose the area to be cemented. *Cutting out components:* With a pencil, mark on the masking paper of the 24 by 36-inch sheet the pattern for the pieces to be cut (see *illustration*). When sawing, clamp your material to the worktable and saw slowly with an even feed. Move clamp as needed.

To cut the lap board, first cut a rectangle 16 by 18 inches. Then outline the curved corners and the curve on one long side and saw along that pattern. (If you have material cut by a dealer, supply him with a pattern for the specified curves.)

For the letter rack, cut out three equal rectangles, 6¼ by 3¾ inches. Then diagonally bisect two of the rectangles to make the four upright pieces.

For the box, cut out six rectangles to the following measurements: bottom, 9 by 12 inches; lid, 8¼ by 11¼ inches; two sides, each 2 by 12 inches; two sides at 2 by 8½ inches. *Polishing the edges:* Using the scraper, scrape all edges to remove saw marks. Sand edges with #220 silicone carbide paper, followed by #400 "wet or dry" paper. Next, attach the buffing attachment to the drill and clamp drill to the worktable.



PLEXIGLAS ACCESSORIES

This will let you hold the material firmly in both hands while polishing it. Put polishing compound on buffer (never on Plexiglas) and, on high speed setting, polish to a gloss. Be sure to keep the piece moving to avoid building up heat or polishing a curve into the edges. Clean with isopropyl alcohol followed by water.

Instructions for assembly and drilling holes: Lapboard: With the ⅜-inch drill bit attachment, drill four holes. The first pair of holes goes on the left side, one 1¼ inches from the top and the second 2¼ inches from the top, both 2¼ inches from the side. The second pair should be in the same position on the right side—one 1¼ inches from the top and the second 2¼ inches from top, both 2¼ inches from the side. Clamp the material to the worktable securely. If you have not purchased the special drill bits for use with Plexiglas, the speed on the drill should be slowed down to prevent chipping. Lace the vinyl cord as shown on page 95, tying the ends securely with a square knot on the back. *Box:* Assemble the four narrow pieces to form a frame. Use a carpenter's square or other aid to assure proper right angle. Tape in several places on the outside with masking tape to hold pieces in place. (Always glue with primary piece in horizontal position.) Cement from the inside with MDC or EDC, using needletip applicator. Let stand 20 minutes before carefully removing tape.

Remove original masking paper from one side of the 9 by 12-inch bottom piece. This will be the inside of the bottom. Place the completed frame on the bottom, in place, and cement from inside. Put a weight on top until the cement sets.

Into the top, drill a 5/32-inch hole to accommodate the knob screw. To find the center of the lid, draw two diagonal lines from corner to corner on the masking paper and drill where the lines cross. *Letter rack:* Indicate with china marking pencil on base where two outside partitions will come, leaving a small margin on the outside. Divide the remaining space into thirds and mark where the other two partitions will go. Cement the two inside partitions first, propping to keep them upright. Repeat with two outside partitions, cementing both from the outside. (*Project directions are continued on pages 54 and 154.*)

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Cover—

"Flowers" wallpaper and coordinating fabric; "Bennington" fabric on headboard, pillow and dust ruffle; "Caprice" fabric on filigree chair, all QUADRILLE WALLPAPERS INC.* Chair, red lacquer table and twig lamp from THAT SPECIAL SOMETHING.* Carpet, STARK CARPET CORP.* Flowers, ROBERT WEBB INC., 900 First Ave., N.Y.C. 10022.

Pages 57-67—Platner

Construction and equipment—Structural engineer: PFISTERER, TOR AND ASSOCIATES. Mechanical engineer: John A. Altieri, General contractor: GEORGE FIELD AND CO. Masonry contractor: Dave Brainard. Landscape contractors: S. HOCKING AND SONS, JOE D'AMICO and RUSSELL FULLER NURSERIES. Tennis court, PUTNAM CONTRACTING CO. Cabinet work in kitchen, TUXIS LUMBER CO.; in library and living room, IRVING AND CASSON. Ornamental metal work, CUSTOM METALCRAFT. Special glass work, BRODNER GLASS CO. Skylights, SUPERSKY PRODUCTS. Stock windows, PELLA. Tile in bathroom, AMERICAN OLEAN TILE CO. Plumbing fixtures, CRANE CO., AMERICAN-STANDARD INC. and CASE MANUFACTURING CO. Kitchen appliances: dishwasher, stove and oven, THERMADOR; deep freeze and refrigerator, SUB ZERO FREEZER CO. INC. Ceiling light fixtures in dining room and living room, LIGHTOLIER. Brass down lights in living room, KOCH & LOWY INC.*

Furnishings: Furs, D.J. GUCCIONE. Velvet on living room window seat and dining chairs, OLD WORLD WEAVERS.* Fabric on wire chairs in living room, ZOGRAPHOS DESIGNS LTD.* Silk on library seat and loose cushions on window seat in living room and bedroom, THAIBOK FABRICS LTD.* Leather from AMERICAN LEATHER CO. Special cushions and upholstery by DECORE UPHOLSTERING CO. INC.* Carpet in library, V'SOSKE.* Dining room table designed by Warren Platner, C I DESIGNS.* Dining room chairs designed by Warren Platner, LEHIGH-LEOPOLD.* Living room chairs designed by Warren Platner, KNOLL INTERNATIONAL INC.* China, glass and silverware designed by Warren Platner, MINNERS & CO. INC. Tropical plants, EVERETT CONKLIN & CO. INC., 7 Brook Ave., Montvale, N.J. 07645.

Pages 70-71—Castle

Sources for Wendell Castle's wood furniture: WENDELL CASTLE, 18 Maple St., Scottsville, N.Y. 14546.; FAIRTREE GALLERY, 924 Madison Ave., N.Y.C. 10021; THE AMERICAN CRAFTS COUNCIL GALLERY, 44 W. 53rd St., N.Y.C. 10021; LEE NORDNESS GALLERY, 236 E. 75th St., N.Y.C. 10021; STERLING ASSOCIATES, 348 Waverley St., Palo Alto, Calif. 94301. SHOP ONE, 221 Alexander St., Rochester, N.Y. 14607; ARROW STREET GALLERY, 10 Arrow St., Cambridge, Mass. 02138. Wendell Castle's plastic furniture available through WENDELL CASTLE ASSOCIATES INC., Scottsville, N.Y. 14546.

Sources for Nancy Jurs' pottery: NANCY JURS WORKSHOP, Scottsville, N.Y. 14546; THE AMERICAN CRAFTS COUNCIL GALLERY; FAIRTREE GALLERY; SCARABAEUS LTD., 223 E. 60th St., N.Y.C. 10022; APPALACHIAN SPRING, 1655 Wisconsin Ave., Washington, D.C. 20007; SHOP ONE; BENNINGTON GALLERY, North St., Bennington, Vt. 05201; ARROW STREET GALLERY; THE WORKS CRAFT GALLERY, 319 South St., Philadelphia 19147; PETERSON GALLERY, Old South Wharf, Nantucket, Mass. 02554 and from WHICHCRAFT STUDIO, 323 Harding Drive, South Orange, N.J. 07079.

Living room: Oriental rugs, VARTAN DEVERIAN, 231 East Ave., Rochester, N.Y. 14604. Pillows and accessories, SHOP ONE. Plastic shelving and containers, BEYLERIAN LTD.*

Pages 75-79—Florida house

Builder: William Erskine Earnest. Purchasing and installation: CONTRACT DESIGN CONSULTANTS INC. All cabinetwork, GABLES CUSTOM CABINETS. Blinds, LEVELOR LORENTZEN INC.; installation by RESCO DISTRIBUTORS. Carpets, LEEDS & NORTHRUP CO. Upholstery by E. J. ZIMMERMAN UPHOLSTERY. All fabric, ISABEL SCOTT FABRICS CORP. "Gyro" fiberglass chair, STENDIG INC.* Outdoor furniture by KNOLL INTERNATIONAL INC.* All supergraphics by Richard Bugdal. Rainbow wallhanging by Barbara Farrell. Grass wallhanging by Ken Urymura. Black pottery by Isobel Adamitz. Wall painting in living room by Maggie Davis. White Styrofoam sculptures by Robert Kienker, A.I.A., and Pat Saez. Accessories from ARANGO INC., 7519 Dadeland Mall, Miami 33156, and COUNTRY FLOORS INC., 82 N.E. 40th St., Miami.

Pages 80-83—Motor home

All of the following use products from CELANESE CORP.: "Provincial Flowers" sheets, pillow case, towels, WAMSUTTA; pillows of Fortrel fabric, GLENOIT MILLS; Double knit 100% Fortrel curtain, upholstery fabric, LEBANON MILLS; Fortrel polyester broadloom carpeting, SWEETWATER.

Pages 84-91—"UnBox" house

Construction and equipment: Framing lumber, WEYERHAEUSER CO.; WESTERN WOOD PRODUCTS. Plywood, AMERICAN PLYWOOD ASSOCIATION. Redwood trim, CALIFORNIA REDWOOD ASSOCIATION. Gypsum board, GOLD BOND. Flooring, ARMSTRONG CORK CO. Carpeting, Barwick. Windows and sliding doors, ANDERSEN CORP.; glass, PITTSBURGH PLATE GLASS CO. Countertops, FORMICA. Stain, OLYMPIC. Paint, THE MARTIN-SENOUR CO. "Timberline" asphalt shingle roofing, GAF CORP. Hardware, WEISER LOCK CO. Baseboard electric heating, CHROMOLOX; EMERSON ELECTRIC CO. Water heating, BRYANT ELECTRIC CO. Insulation, OWENS-CORNING FIBERGLAS CORP. Thulman all-metal fireplace from the MAJESTIC CO. INC. Lighting fixtures from KENRO LIGHT; LIGHTOLIER INC.; HALO. Plumbing fixtures, AMERICAN-STANDARD INC. Kitchen appliances, WHIRLPOOL CORP.

Living room: Love seats, FOUNDERS.* Coffee table with suede-covered base, MOREDDI.* Floor lamp, LAUREL LAMP CO.* Plant stand, WALTER LAMB BRONZE by BROWN-JORDAN CO.* Plaque, FENESTRA STUDIOS INC.

Dining room: Table, chairs, buffet and mirror by GREG COPELAND from THAYER-COGGIN.*

Family room: Sofa, DUO-SOFAS INC.* "Stowaway" table and chairs, FOUNDERS.* Arm chair, DIRECTIONAL.* Floor lamp, STUDIO 8.* Smoked plastic cube, ECLECTIC.* Mirror in entry, antique. "Regent" chair on deck, BROWN-JORDAN CO. Pillows, BLOOMCRAFT.

Master bedroom: S-Chair, CHARLTON;* fabric, BERGER CO. "Cross Fox" bedspread, BLOOMCRAFT. Storage cabinet. DIRECTIONAL.* Lamp, STUDIO 8.* Plastic cube, ECLECTIC.* "Regent II" chairs, BROWN-JORDAN.

Master bath: "Paper world" wallpaper by BLONDER.

Bedroom: Headboards, SCHOOLFIELD INDUSTRIES.* Arm chair, FOUNDERS FURNITURE INC.* "Seven Seas" bedspread, BATES FABRICS INC.* Bedside table by JEFFCO.* Bed lamp, PRESTIGE.* Floor lamp, LAUREL LAMP CO.* Mounted wallpaper graphics over beds, DESIGN CONCEPTS.

Landscape materials, ARTERBURN NURSERY, Dorsey Lane, Louisville 40223.

Pages 92-97—Projects

Retail and mail order sources: **2.** Pottery, GREENWICH HOUSE POTTERY, 16 Jones St., N.Y.C. 10014. Weed pot, THE AMERICAN CRAFT COUNCIL GALLERY, 44 W. 53rd St., N.Y.C. 10019. **6.** "Lam-eze" kit, JOANNA WESTERN MILLS. For more on needlepoint, see *Do-It-All Yourself Needlepoint* by Lee Parr McGrath and Joan Scobey. (Simon & Schuster). Nepo markers, SANFORD CORP. **7.** Plexiglas sheets, chemicals, applicator, ALMAC PLASTICS, 47-42 37th St., Long Island City, N.Y. 11101. Chemicals and small tools for use with Plexiglas, "TOOLS FOR PLEXIGLAS", P.O. Box 14619, Philadelphia 19134. **12.** and **13.** All Singer products available at department stores and national chain stores. "Pepita" plaid fabric, BLOOMCRAFT; solid fabrics, CHARTER FABRICS INC.; for Simplicity's "Home Decorator Patterns." Trim, WRIGHT'S BIAS FOLD TAPE CO. Plastic for hanging handbag holder, COMARK. Storage bins, trays, shelves, RUBBERMAID. "Futura" sewing machine, SINGER. SMITH CORONA portable electric typewriter, SCM CORP. "Glistening Shadows" carpeting, CONGOLEUM INDUSTRIES INC.

Pages 98-103—Candles

1. Platforms and holders of scored mirror sheets, TOMORROW DESIGNS LTD.* Jena cups and saucers, Imperial glass dinnerware and "Classic" flatware, from BONNIERS INC., 605 Madison Ave., N.Y.C. 10022. Glass table with lucite base, JOHN MASCHERONI INC.* **2.** Wire fruit stand, BONNIERS INC. Beeswax candles, OLVERA CANDLE SHOP, 11 Olvera St., Los Angeles 90024. Plates, placemats, napkins and flatware, CONTEMPO, 10914 Kinross Ave., Westwood Village, Los Angeles, 90024. **3.** Crystal climbers, building blocks, PRESSMAN TOY CORP. Votive candles and bottom half of incense holders, PIER I, 5711 Hollywood Blvd., Los Angeles 90028. Stacking plates and bowls, HELLER DESIGNS INC. **4.** Baskets, TAXCO GIFT SHOP, Farmers Market, Third and Fairfax, Los Angeles 90036. **5.** Wooden dowel candlesticks, DESIGN RESEARCH INC., 53 E. 57th St., N.Y.C. 10022. **6.** Swiss reversible flower vase/candle holder designed by Robert Niederer, BLOOMINGDALE'S, Lexington Avenue at 59th Street, N.Y.C. 10022. **8.** Plexiglas sheeting for candle bases and screens, STAR PLASTIC CO. INC., 2516 Sunset Blvd., Los Angeles, 90026. **9.** Colored beeswax sheets by KNOOR'S BEESWAX CO. **10.** Spools of thread and buttons for candlesticks, S. SEMLER & SON INC., 67 E. 56th St., N.Y.C. 10022. Candles, LENOX CANDLES. "Markkinat" Marimekko fabric, DESIGN RESEARCH INC. **11.** Bamboo bird cages in graduated sizes, PIER I. Candles in glasses from OLVERA CANDLE SHOP. **12.** Lucite candleholders, KANRO MFG. INC. Smoked glass table, JOHN MASCHERONI INC.* Straw placemats from Tahiti, Ruska dishware and "Palisander" flatware, BONNIERS INC. **13.** Dansk silver-plated spiral candleholder and candles, BONNIERS INC. **15.** Wire egg rack, DIONNE LUCAS GOURMET CENTERS INC., 226 E. 51st St., N.Y.C. 10022. Small circular candles and sake cups, AZUMA, 66 Lexington Ave., N.Y.C. 10022. "Puro" Marimekko fabric, DESIGN RESEARCH INC. **16.** Bubble mirror of mirrored Plexiglas, INDUSTRIAL PLASTICS SUPPLY CO. Glass candlesticks, BLOOMINGDALE'S. Candles from LENOX CANDLES. ■

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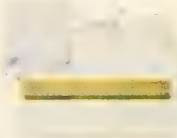
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PROJECTS

Continued from page 51

Vegetable-dyeing yarns
(by Alma Lesch)

Materials: 1 lb. unbleached yarn; soap flakes or powder; mordant (chemicals through druggist); dye agent; tartaric acid; Glauber's salts (sodium sulfate); dowels and sticks; rubber gloves; five-gallon enamel or stainless steel container, plus one for rinsing, if desired.

Yarns for dyeing: Unbleached natural fiber yarns take vegetable dyes best. Natural fibers that originate from animal sources, such as wool and silk, dye better than fibers originating from vegetable materials, such as cotton, jute, linen, ramie and sisal. However, these will dye quite well with certain natural dyes if proper scouring and mordanting procedures are followed. All yarns should be made into skeins that are small enough for easy handling. Loose strings should be tied around the skeins in three or four places to prevent tangling during the processes. Whenever you are working with the dye bath, wear rubber gloves.

Steps: Successful results can be obtained from vegetable-dyeing by following three basic steps 1. Scouring, 2. Mordanting, 3. Dyeing. The steps can be followed with or without allowing the yarns to dry in between, though dried yarns must be soaked in lukewarm water for about an hour before beginning the next step. Soft water is best. Add a softener if necessary.

1. *Scouring:* Fill a five-gallon enamel container approximately ¾ full of warm water. Add soap flakes or powder, and stir until there are enough suds to completely cover all of the yarns. For animal fibers, add skeins of dry yarns to the suds and simmer, but do not boil, for about 45 minutes. For vegetable fibers, add ½ cup of sal soda (washing soda) and boil gently for one to two hours depending on the size and hardness of the fibers. All of the natural and spinning oils must be removed.

After scouring, rinse until all soap is removed. Begin rinsing with water that is approximately the same temperature as the scouring bath was when the yarns were removed and gradually decrease the temperature to lukewarm.

2. *Mordanting:* A mordant is usually a metallic salt that helps to bind the color to the fiber and makes the fiber ready to accept the dye. It often produces a range of shades peculiar to the particular mordant. The mordants used in the yarns pictured are: alum (aluminum potassium sulfate); blue vitriol, commonly known as bluestone, (copper sulfate); tin (stannous chloride).

The mordant should be completely dissolved in warm water before the wet yarns are added and the solution must cover the yarns. Crowding yarns in the container will cause them to dye unevenly. Different fibers can be mordanted in the same container as long as the timing for them is the same.

To mordant one pound of yarns, fill a five-gallon enamel container about ¾ full of warm water. Add the mordant and dissolve thoroughly. For alum mordant, add 3 ounces of aluminum potassium sulfate. For blue vitriol mordant, add 2 ounces of copper sulfate for light shades, 4 ounces for dark shades. For tin mordant, add 2 teaspoons of stannous chloride.

Simmer animal fibers in the mordant for 45 to 60 minutes. Vegetable fibers should be boiled slowly for about an hour.

Rinse until the water is clear, beginning with fairly hot water and decreasing the temperature gradually until lukewarm.

3. *Dyeing:* Plant materials should be collected when the plant is at its peak of growth or ripeness. Soak dried materials a day or two before making a dye bath from them. In this case, the soaking water is used as part of the dye bath.

Fill a five-gallon enamel container about ¾ full of cut-up pieces of the dye substance, cover with water and simmer or boil until the color is removed from the substance. Some substances require more heat and longer periods of time than others. After the dye substance has been cooked, cool and then remove the refuse either by straining through cheesecloth into another container or picking out by hand. The liquid should be about room temperature when the wet mordanted yarns are added. Simmer gently.

After about 20 minutes, mix 4 tablespoons of tartaric acid and ½ cup of Glauber's salts (sodium sulfate) in a pint of hot water, dissolve completely and add to the dye bath. Tartaric acid will help to make colors bright and clear and Glauber's salts will help prevent uneven dyeing and aid in color absorption. Continue to simmer until the desired shade of color is obtained—about 45 minutes, total. Vegetable fibers require longer time than animal fibers.

After the yarns are dyed, rinse until the water is clear. Begin with water temperature equal to that of dye bath. Always squeeze the solutions and rinses from the yarns. Also, always dry yarns in the shade or indoors.

Sewing Center

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Animals

Make your animals, then decorate following general directions

Materials: Dennison Art Tissue or crepe paper—(about one sheet per animal); all-purpose white glue; clear plastic spray varnish; Styrofoam or cardboard for bodies; scissors; paper cup; small paint brush.

Directions for collage: Cut paper into small squares. Make a solution of ½ glue and ½ water—a paper cup holds enough for most small projects. Paint your animal with the glue/water mixture; add squares of tissue and coat again with glue mixture, being careful not to rub too hard or the paper will tear. Continue until the entire surface is covered. If two colors are used, the papers will bleed somewhat into one another. For stronger colors, add more layers. Allow several hours to dry; overnight for a large piece. When completely dry, spray with a clear varnish to waterproof.

Components of animals:

- *Owls:* for bodies, Styrofoam cones cut in owl shapes; features, crepe paper rope, colored yarn; eyes, beads, buttons.
- *Lions:* bodies, cylindrical boxes (such as salt or oatmeal); tails, wires wrapped with narrow strips of crepe paper, plus crepe paper pompon; face, layers of collage-covered cardboard; features, drawn with a felt-tipped pen; feet, small Styrofoam balls or thread spools.
- *Cat:* for body. Styrofoam ball; feet, small Styrofoam balls; whiskers, crepe-covered wires or pipe cleaners.
- *Caterpillar:* head, Styrofoam ball; body, Styrofoam balls cut in half; eyes, pressure-sensitive stickers; legs and antennae, colored pipe cleaners.
- *Bird:* head and body, Styrofoam balls; legs and plumes, florist's wire wound with narrow strips of colored crepe paper.

(*Text continues on page 154.*)

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THREE DESIGNERS' HOMES

romantic refuge

a stunning house set in a placid rural surround



House Beautiful
JUNE 1973

BY SUSAN LEWIN ☐ Resting on a gentle Connecticut hillside near the edge of a vast salt marsh and wildlife preserve, the house and carefully manicured grounds of Architect Warren Platner are gently mirrored in the recently added reflecting pool. Although formal in design concept, the house of natural white shingles and local fieldstone is truly suited to the informal lifestyle of its designer-owner and his family, who use the pond in the winter for ice skating and in the summer, when the 25-foot high jet fountain is turned on, for canoeing and swimming. Platner purposely created a contrast between the surrounding wilderness and the formality of the architecture and landscaping. Instead of establishing a sense of remoteness between the natural and the manmade, he sought to underline the link between the two, fitting the graceful and romantic house unobtrusively into the rural countryside surrounding it.

CHRIS STOLLER

with space and texture, he builds a grand illusion



Entering the Platner living room is at once a spatial and tactile experience. You are immediately overwhelmed by the volume of the room Platner describes as an "airy, luminous cube that is not really as tall as it is broad but the effect is as if it were." (And, indeed, the dimensions of the room do appear equal, though it actually is 26 feet square and the ceiling only 18 feet high.) Yet as powerful as this visual impression is, nothing seems lost in the serene whole. A host of tactile qualities make the room warm and inviting despite its large size: the lushness of the wolfskin-covered seating, the sparkle of the all-glass tables, the reflections of the polished bronze fireplace cover and the pedestal for holding firewood, the softness of the fawn-colored velvet cushions and the warm wood tones of the louvered doors that open to sun-basked spaces on both sides.

Platner is an award-winning furniture designer, and his own collection of sculptured wire furniture for Knoll International dots the periphery of the room. When further furniture was needed, Platner designed it, naturally, and had it executed on a custom basis. This fur-covered enclosed central seating area is as comfortably pleasant for one person curled up near the fire as it is for large groups.











each area is a totality of form, color, structure

Acknowledged as a master of elegant, superbly detailed interiors, Architect Warren Platner brought to his own house his experiences designing the stunning interiors of Manhattan's Ford Foundation Building and many other impressive spaces for such firms as Eero Saarinen Associates, Roche/Dinkeloo and, now, his own office.

Nowhere is there a more succinct statement of this elegance than in the corridor (*left*) that connects the living room and the dining room. This glittering space with polished bronze-backed walls and ceiling is all of six feet wide by 13 feet long. What could have been a nondescript passageway has become, in Platner's hands, a beautiful, though tiny, library space.

Covering the entire area from floor to ceiling are wooden bookcases with adjustable glass shelves. Precisely finished down to the last detail, as is every other area of the house, this library is complete with a gold silk-covered banquette, inlaid bronze-colored carpet and built-in lighting. Not an inch is wasted, yet there is no feeling of crowding—an impression heightened by air spaces around the bookcases and using a banquette rather than furniture with legs. It is always an exhilarating experience to walk through this tiny jewel-like area and into the grand space of the living room (*all other views seen here, plus those on the preceding two pages*).

The gold-painted circular-patterned shade above the rich bronze-toned velvet window seat (*left*) was a combined design effort by Platner and Jill Mitchell. It is the only form of painted decoration among the wood tones and shades of white in the room. There are no paintings, because the room's form and color were created as a piece of sculpture. ("One wouldn't superimpose a painting on a piece of sculpture, would one?" Platner asks.)

More whites come into play in the nubby hand-woven wool covers for the chairs by the door of the terrace. The heavily textured border on the rug and the woven pillow on the step up to the window seat further echo the tactile qualities found throughout the large living space. Whether you choose to sit in the fur-covered central area, which Platner emphasizes is not to be referred to as a "pit," enjoy the nighttime warmth of the grouping by the bay window (*inset top left*) or relax on the window seat, there is a view of the fireplace, which was designed to be enjoyed from any place in the room. By day, the unmasked window (*far left*) again reaffirms the harmony of the house with its setting.



for dining, the mood changes—and changes again

The Platners' sumptuous dining room, a partially glass-rooted plant conservatory, presents a whole other aspect of this ever-changing house. During the day (*above*), this room with its cool green stone floor exudes all the joys of dining in a garden. Inside, there is an abundance of hanging plants and potted trees effectively placed under the skylight—and it is noteworthy that the room was designed so that the plants, not the people, are bathed in sunlight. Just outside, complementing this indoor garden and its views of the river and skyline, are landscaped terraces that are planted every spring with beautiful flame-colored tulips.

At night, when its special luminous qualities are apparent, the room is doubly joyous to be in. The skillfully handled lighting (which all comes from the ceiling) creates an exquisite leafy pattern on the soft white walls as the light shoots through the greenery. More light and shadow patterns come from the antique silver serving pieces reflected on the wall below the transparent glass buffet (*insets below right*). Hanging above it is Weaver Sheila Hicks' lush red-and-white tapestry in a polished bronze triptych, equally dramatic when seen open, as at right, or closed into a bronze circle reflected in glass (*inset near right*).

Effective, too, is the mélange of interesting shapes and forms created by the combination of old and new, the interplay of different patterns in the china and crystal, the gleam of silver and brass, the contrast of fruit and flowers on the simple dining table. "A house can be one big flowing space where all activities take place or it can be a series of separate spaces where each occasion can have its own special character," Platner explains. "We preferred the latter for ourselves and the house is the romantic embodiment of this concept."











guests are welcomed in a super-efficien kitchen designed to nourish the creative spiri

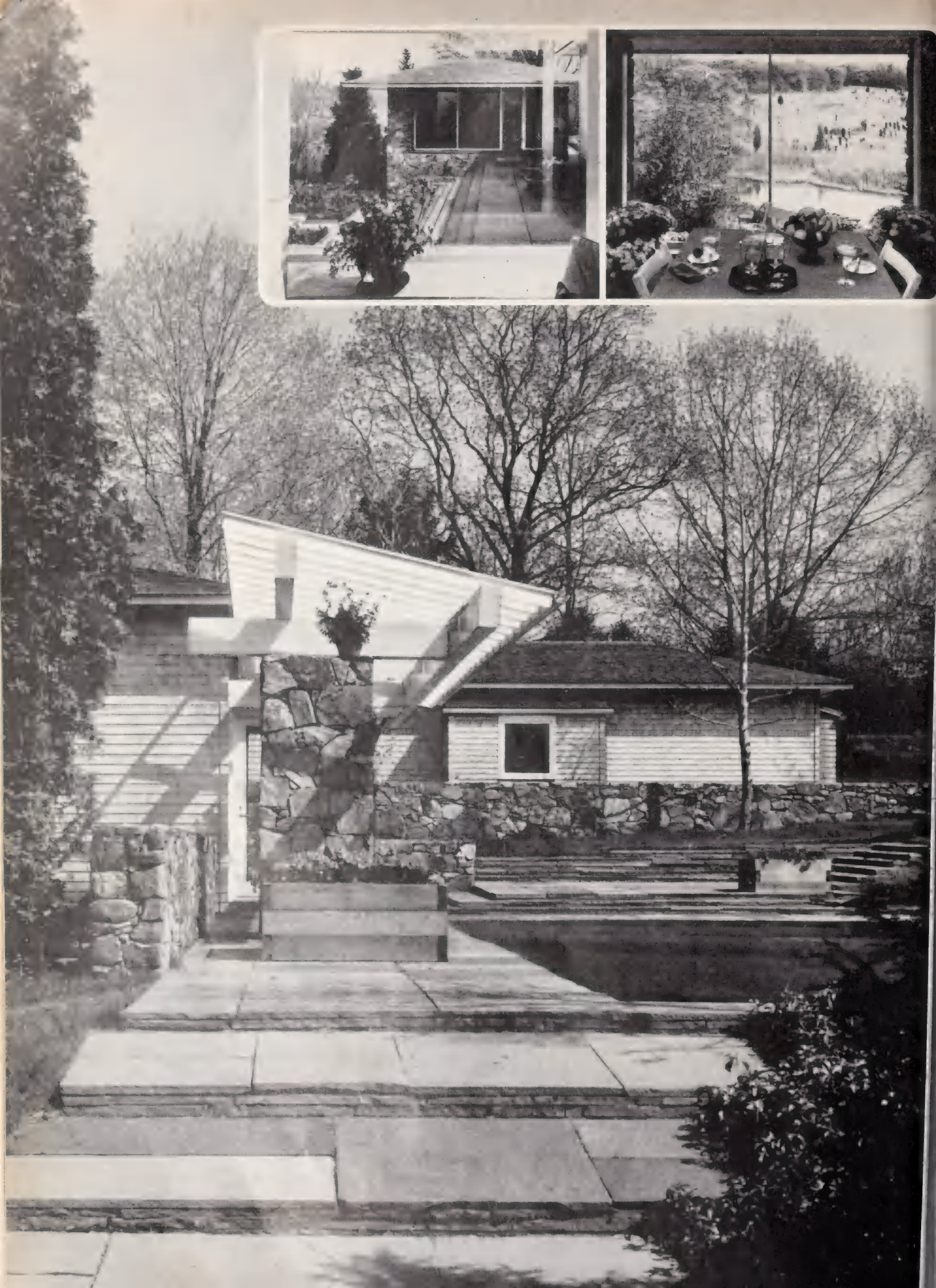
Food and its preparation are serious subjects for Platner and his wife (*inset above right*). And their servantless kitchen is a bright, spacious, light-filled, high-ceilinged room, "an artist's studio for the creation of food," that works equally well for large parties or a simple meal for two.

To aid the creative spirit while at work, the room was designed to be super-efficient. Lots of conveniently arranged counter space was a priority, as was the pleasant informal dining area (*right*), a large wooden table in front of a bay-window seat overlooking a stone-walled dining terrace. A spiky plant hanging from the slanting panes of glass above serves to relate this area to the terrace, bordered by flowers and some very old arborvitae trees, to which the position of the house relates. Here, as in the other rooms, louvered shutters and blinds are used in lieu of curtains.

The kitchen, which often has as many as seven or eight dining in it, has another important function: It is the reception room for the rest of the house. Because the Platners' lifestyle is informal, the house was designed to be entered through the kitchen, giving guests a preview of the meal that will shortly follow (*see floor plans on the following page*).

"Since we and our guests are likely to head right for the kitchen, where the action is, the house has been arranged so that the most convenient entrance is through the kitchen," says the architect. Adjacent to the kitchen, there is a coat room for entering guests, plus an entryway and vestibule.





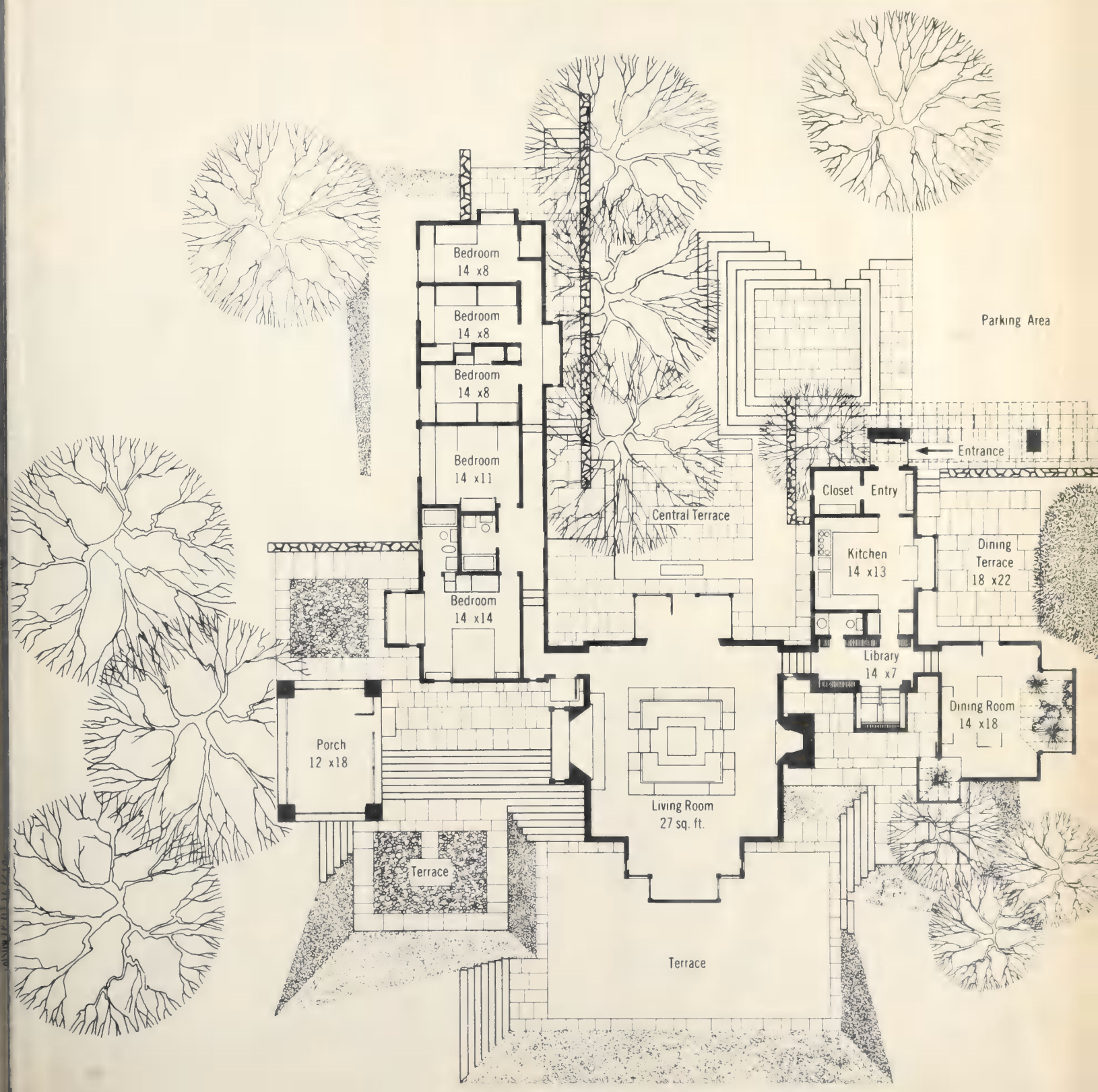
each segment underscores the basic unity of new house and old, old setting

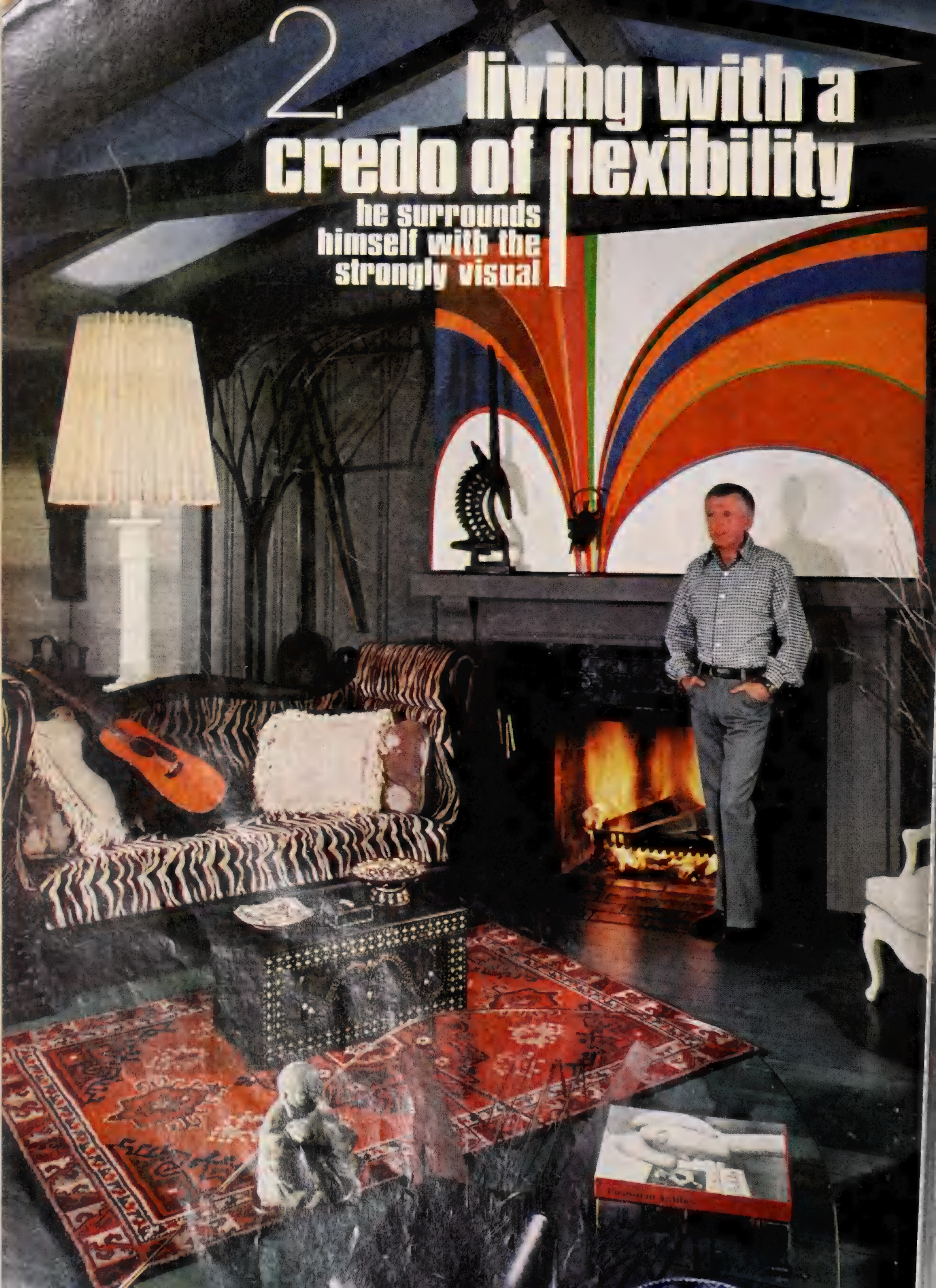
Stepped down a gentle hillside toward the river and following the natural contours of the land, the house was conceived as a series of pavilions, each a separate space but all interrelated. One must move up and down several steps to get from any one pavilion to another. Even though there is variety in the size and atmosphere of each, there is a strong consistent character to the whole, underscored throughout by a continuity of the basic materials used.

Interwoven with the pavilions are many terraces on several levels (*see plan below*), some planted, some paved. Each terrace (open ones on the river side of the house, enclosed ones elsewhere) is overlooked by spaces within the house, and most of the bays are window seats—which Platner considers to be "the most charming of enclosed places to sit."

Detached from the rest of the house is a small screened structure (*insets above left*). The Platners refer to this completely open-air—but sheltered—space as a "porch" and use it often for summer dining. A glass-roofed walkway (*left*) welcomes visitors to the Platner house, just hinting of the excitement that awaits inside.

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2. living with a credo of flexibility

he surrounds himself with the strongly visual



By JAMES DE LONG ☐ **Designer Robert Winquist dwells in a modest bungalow in a quiet seaside town near Los Angeles. He lives surrounded by rare artifacts and the cherished mementos of a fulfilling life, but frequently changes their arrangement because his life and a career of astonishing versatility have always been guided by the belief that an artist's involvement in visual communication should be tempered by flexibility. His background as a serious, searching designer of television and motion picture sets, industrial packaging, graphics, costumes and home, office and aircraft interiors has equipped him with the omnidirectional vision needed to cope with the present realities of "future shock"—especially in the restive arena of contemporary design. "The pressure on designers to keep ahead is enormous," says Winquist, who feels that we live in a "throwaway world" where successful product labels that once lasted 25 or 30 years are now redesigned every year or two to vie for the consumer's fickle eye. He welcomes the challenge of today's design demands, but has shaped his personal living style as an escape from social distractions. "My most treasured possession," he says, "is my private life."**

Relaxing in his *chameleonlike living room (left), Bob Winquist shares the blazing backdrop of a painting by Robert Hammer with an abstract Bambara sculpture from Africa. In its current version, the room's often-changed palette consists of a restful play of elephant-gray walls and roof trusses against a hazy blue floor and ceiling. The Early American loveseat—which Winquist covered in fake zebra—is a genuine Federal antique that has appeared in numerous MGM films. An inlaid Iranian chest becomes a coffee table, and a 1,000-year-old Buddha on the glass-top table designed by Russell Holmes was a gift from San Francisco Restaurateur Johnny Kan. The antique Japanese box beside it once belonged to Jean Harlow.* ***To preserve*** *his personal privacy at home, Winquist has converted a former municipal gas company building in another part of town into his studio (right). The large space seen in the foreground is used for entertaining clients, and the room beyond serves as his office. The arched door at left leads to the drafting room. The yellow sofa and the red ottoman were designed by Winquist for Martin-Brattrud Inc. Robert Hammer created the wood wall-sculpture over the sofa, and the rug was a production model designed by Concepts International. The floor lamps are old MGM movie props.* ***Educated in England*** *and having lived in the Orient, Winquist is a thoroughgoing eclectic whose discerning taste knows no national or epochal boundaries. Displayed against a window (above) in his living room are objets from his collection of African, Chinese and American Indian cultures.*

GEORGE R. SZANIK









3. designing their own lifestyle

two craftsmen forge an environment that brings home and work together



By ANNE OGDEN ☐ Art, craft, lifestyle and taste are fused into a singular conception for living in the personal environment of Nancy and Wendell Castle: They made or designed practically everything in this house themselves. Castle is a wood craftsman and designer of both wood and plastic furniture. Nancy Jurs, as Mrs. Castle is known professionally, is a potter. They live and work in a rustic-looking house (*above left*) in Scottsville, N.Y., just outside Rochester.

The main structure was formerly an old mill, which the Castles gutted and rebuilt. The living areas (*left* and *below center*) are on the second level, approached by a large entry (*below, far right*). Here Castle's laminated plastic molar chair and her whimsical pottery vacuum cleaner sculpture are hints of what's to come. A staircase leads to the sweeping main room, which incorporates several self-contained sitting areas, a dining area and an open kitchen. Clean-lined wood stairs lead to a balcony above. Though there are no confining walls in this space, there is a definite mood change from section to section: a bright scene of undulating plastic furniture (*below*) with its modern painting by Michael Venezia; a moody leather-and-wood environment in front of the ceramic fireplace, made by Roy Cartwright. All wood, leather and plastic furnishings here are Castle's and most of the ceramics, including lamps and accessories, by Nancy Jurs. They also collect work—ceramic, glass and wood sculptures—by other craftsmen.

BILL HELMS











Castle studied both industrial design and sculpture while working for his bachelor's and master's degrees in fine arts at the University of Kansas in his home state. What evolved out of this and his imagination is a distinctive and innovative art form: a combination of sculpture and furniture. The two have become so close in all of his work that it is difficult to say whether it is sculptural furniture or functional sculpture.

From an earlier, more restrained style, he began designing in the fluid shapes he is now known for, all directly related to natural sources. The desk on the next page, for example, seems to soar, birdlike. The dining table (*right*) is firmly treetrunk-rooted and a hat stand (*below right*) truly branches out. The three-seater couch, table and wooden lamp in the living room appear, too, as if they had grown there. Wood grain and shine are important, since they complement the beauty of the natural shapes.

Castle's plastics give much the same organic feeling, often incorporating a sense of humor. Who would see a molar and a chair in the same vision; or a cloud and a shelf (*bottom right*)? These, as well as the chair quite settled by the fireplace (*bottom left*) and the green lamp in the living room, seem somehow surreal. Castle designs his plastics on paper and then translates them into a model for the final furniture.

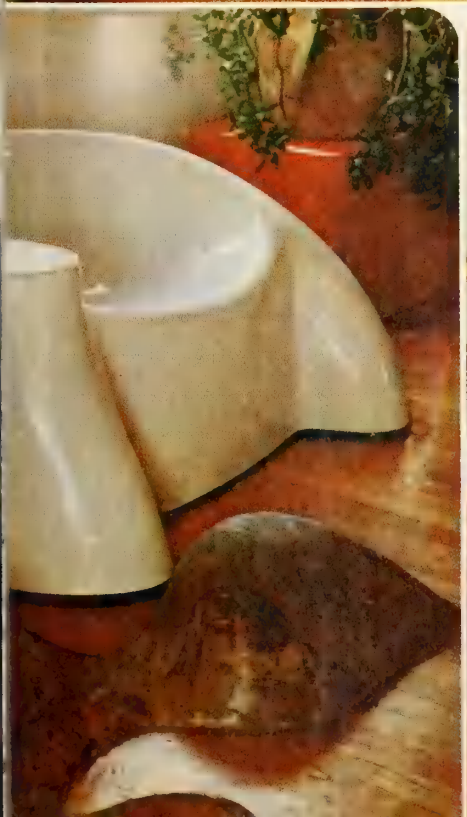
The wood pieces are entirely hand-built. His technique enables the finished results to bear any shape he wishes, unhampered by the confines of a definite size log. After he creates the design and chooses the wood, an object begins to grow by layers. Starting with one-inch boards, he laminates the layers, building to the general shape he wants. Then he carves and smooths the whole into its finished form, which is sanded, oiled and finally signed. Castle has been crafting by this method for a number of years, but finds he never tires of it. The method is so flexible, he feels, that new shapes and ideas are always possible. Though most of his work is with furniture, it is by no means confined to chairs, writing surfaces and lamps. The winding staircase, almost completed, (*partially shown in the studio at left*) is a major commission. He has also begun working on the idea of "environmental" surroundings—in wood forms working together.

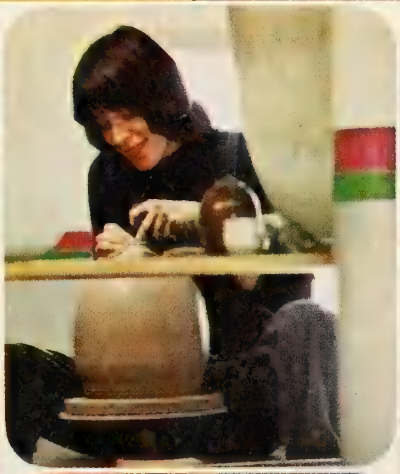
for each, a studio where creativity can flourish

Wendell Castle and Nancy Jurs have separate working studios within extensions of the main house, far enough away so they don't disturb one another. At near right, Castle fits clamps on a layer of wood that has been recently glued. Above, he smooths and sculpts a curving form out of the laminated wood with power tools, while his assistant works with the clamps behind him. All of Castle's wood pieces are handbuilt and crafted, and there are always several projects in different stages going on at once. At center right, Nancy Jurs shapes a pot on a wheel in her new studio, recently built to give her more working room. It, too, contains ceramic sculptures at many stages of completion. In the studio, she has wheels and shelves for both herself and an assistant. The two firing kilns are in a shed just outside.













here, their newest ideas are brought to life



Nancy Jurs creates pottery both by wheel-throwing and hand-building often combining the two techniques in one piece. She works mainly now in raku glazing and firing, a method invented by the Japanese. After glazing, the pottery is fired at a low temperature and when the glaze melts, the red-hot piece is plunged into wood shavings or other combustible materials. The resulting smoke interacts with the oxides in the glaze to create a distinctive look. The final piece is, as she says, "The sum total of its own particular experience with fire, smoke and water—not to mention a little love."

Unconventional shapes often disguise conventional objects, such as the containers on display by the stairs near the entrance (*right*). Other pieces are quite obviously what they look like: the cups and chalices that line the window sill (*top right*), the lamps in the living room and the tableware in the dining area.

Together, the Castle and Jurs designs present a constant, though an unassuming, presence throughout the house. Furniture and pottery are always in and out—often on loan for exhibits. And since the house is set up with space free-flowing, the arrangement can easily change to fit whatever happens to be around, newly produced or just returning. Though the pieces move, the total environment remains a constant expression of the talented people who live there.

FOR DETAILS, SEE PRODUCT INFORMATION







1. THIS WEEKEND HOME IS NO HIDEAWAY

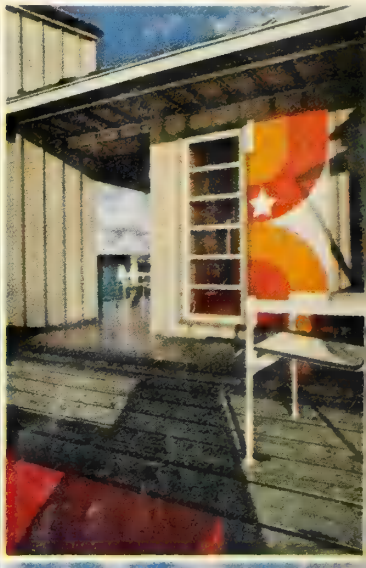
IN BISCAYNE BAY: THE TRANSFORMATION OF A FISHERMAN'S SHACK

By SUSAN LEWIN □ **You can't miss them. There they are, 14 houses clustered on a coral formation right in the middle of Biscayne Bay. At any one time, the waters around them may be from four to 12 feet deep, depending on the tide, but the second-home community known as Stiltsville U.S.A. is always in full view of Key Biscayne's sandy beaches and Richard Nixon's Florida White House.**

Perhaps the most unusual fact about these unusual houses is that they are not newly built —though the majority, like the one shown at right, are newly renovated. Stiltsville has been a going fishermen's community since the turn of the century, before the days of power boating. But now the state of Florida will grant no further squatter's leases to allow new building out in the bay, so renovation of old fishermen's shacks is the only route to living in Stiltsville. And the square footage of the modernized structure must be the same as in the original shack, in this case a giant one-room house.

The owners of the lease for this house are the owners of the Coconut Grove Marina, making it an easy matter always to have a boat on hand for the 40-minute ride out to the house. When they first approached Architect Gail Baldwin, he found the basic structure and decks badly dilapidated. After a year and a half of hard work, Baldwin, with the help of Miami-based Interior Designer Dennis Jenkins and Graphic Artist Richard Bugdal (who designed all the hurricane shutters seen here), gave the owners just what they requested: a comfortable retreat for entertaining a few weekend guests or several boatloads of friends for cocktails.









JOHN SACCO

Renovating a house that sits high on stilts in the middle of Biscayne Bay has its own peculiar set of design and construction problems.

For the interior, Jenkins took the same free-wheeling but sturdy approach he would take if he were designing a large yacht. Emphasizing built-ins and maintenance-free fabrics and finishes, he made this house as hose-downable as any seagoing vessel. To give the ultimate in seating flexibility, Jenkins designed a red foam seating system in the living room (*below and at right*) that combines a built-in unit along the wall and modular sections that pull out to seat up to 18. He also designed the visually floating yellow beds in the master bedroom (*bottom center*) and in the sleeping loft (*bottom left*), which are also built-ins—as is the dark-toned Formica outdoor dining table (*below far right*). The lightweight outdoor chairs easily move indoors while the owners are absent. And Dick Bugdal's sensational supergraphics brilliantly tie together the whole house as a single design statement.

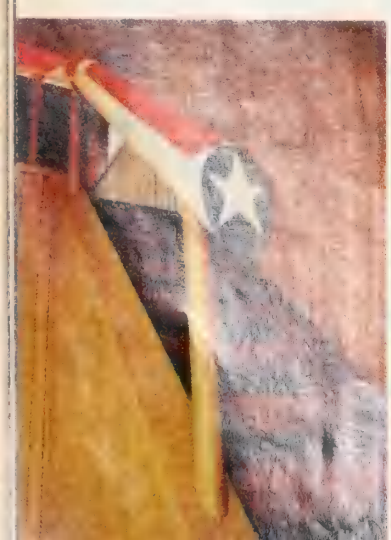
When all the gutsy red, white, blue, yellow and orange hurricane shutters are open, the onetime fisherman's shack comes alive as if by magic—the snappy patterns are the perfect foil to the interior and exterior redwood-and-cypress siding. The total effect is a dazzling shower of stars and stripes.

Bugdal also created the black Plexiglas cloud sculpture over the master bed (*near right*). Works from other artists now showcased in the house are: Maggie Davis' red-and-yellow painting in the living room (*below*), Robert Kienker's and Pat Saez' white Styrofoam sculpture of Sonny Muller in the living room (*right*) and loft (*below*) and Barbara Farrell's white weaving in the master bedroom. The tapa cloth hanging on the rear wall of the living room is from Country Floors and the accessories are by Arango.





THE INTERIOR SPACES WERE TREATE





Since entertaining their friends and business associates is the *raison d'etre* of this weekend hideaway, providing ample space to dock boats became one of the principal concerns for Architect Baldwin. A large cocktail party could mean that boats as large as 40 or 50 feet would be arriving to tie up for the evening, as well as the smaller boats all of the owners' friends had to use to visit them. By entirely rebuilding the lower level of the house, Baldwin provided dockage for large craft along the main channel at the front of the house. Space was made for at least four or five boats under the main house and smaller boats can be tied to the ends of the piers.

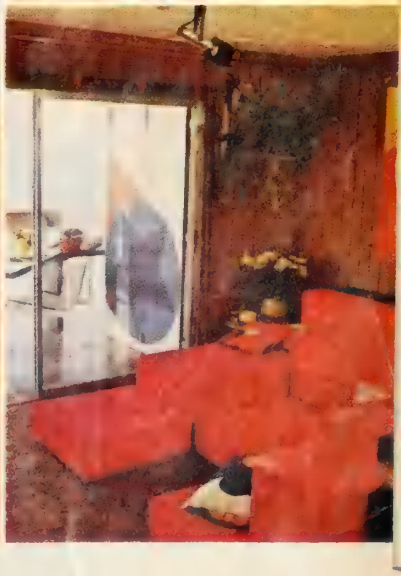
Ecological considerations were also a priority, and Baldwin provided the house with a trash masher so that kitchen refuse could be compacted and carried back to the mainland for disposal. Bathroom waste is chemically treated to make it harmless before it's returned to the bay.

AS IF THEY WERE TRULY AFLOAT









The comfortable, relaxed style of life in the midst of Biscayne Bay's beautiful blue-green waters comes so naturally that the problems of building in Stiltsville seem almost forgotten. Not quite. As Architect Baldwin reminisces over those two years, he smiles—now. "Weather and droppage were our two biggest problems. Even on sunny days, we couldn't be sure of getting out here if winds were high. And of course if the winds came up after we were already here, things would start dropping. Anything that was dropped in the water was gone—and you couldn't run next door to the local hardware store to replace it." Scaffolding had to be cantilevered or hung from the house since there was no land to rest it on. And because of concern about pollution, debris had to be transported back to shore.





ITS FINISHED STATE GIVES NO HINT OF THE TRI



The original fisherman's hut lacked such necessities as a kitchen, and placement of the new kitchen (*right*) was especially important because Baldwin wanted to create a pass-through window (*above right*) to the main sun deck. This is the house's most westerly corner, the one most protected from the prevailing southeast breezes (which can reach five to 10 knots, most annoying if there's a chill).

A gas generator provides power to the house, running the air-conditioners—a necessity on hot nights when no breezes exist—as well as all kitchen appliances. A series of roof gutters divert rain water to a storage tank for sinks and showers; all drinking water is carried over from the shore. But perhaps the ultimate luxury is the separate guest house (*above left*) Baldwin created to allow privacy for the owners and their boat-arriving weekend guests.

FOR DETAILS, SEE PRODUCT INFORMATION



THEY FACED





2. YOU CAN TAKE IT WITH YOU

THE ULTIMATE VACATION HOME? ONE LIKE THIS. IT GOES WHERE YOU WANT IT TO GO

Editor LESTER GRUNDY ☐ **Not too many years ago, the motor home was considered an esoteric vehicle. Most travelers preferred hotel/motel stopovers. Now, the popularity of this modern gypsy caravan is enormous. More than 100,000 owners share a camaraderie in owning motor homes—and the privacy and comfort they offer at any stop along the road.**

Carefree and flexible, indeed, is the Mobilux "mansion on wheels" (*far left, above*). What is it like to live in this streamlined van? See the three examples pictured on these four pages.

Elegant is the word for the interior of the first van, styled by House Beautiful's decorating editors in cooperation with Celanese. In this sleeping area (*left*), colors are practical, neutral beige and pumpkin. Durable Fortrel knit upholstery fabrics, in an oversized herringbone print and solid colors, cover single beds and pillows.

A carefully planned, windowed kitchen has been organized for realistic living abroad (*right*). Storage is excellent and counter space is increased when the aluminum cover comes down over the three-burner range. The simplest repast is distinctive in this dining area of beige swivel chairs (*below*).

A single bed is turned down with Wamsutta's green-and-yellow patterned sheets in Celanese fibers in the second color-coordinated van (*inset, below left*). For more about that motor home, see the next page.

BILL HELMS





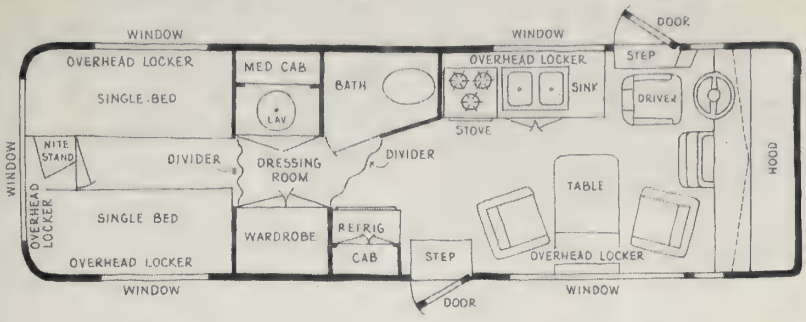


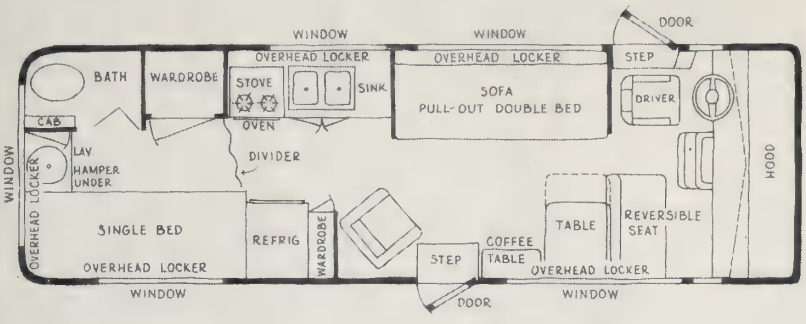


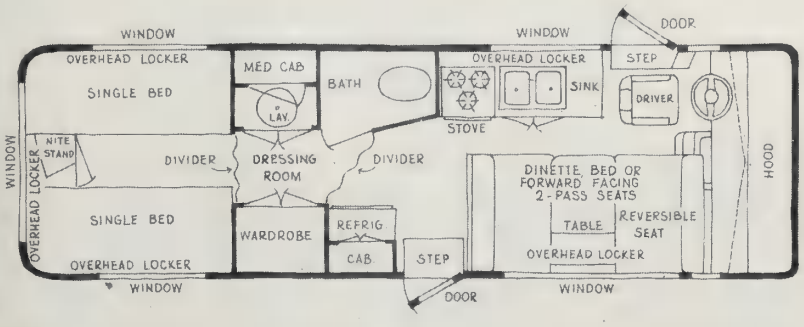

ALERT

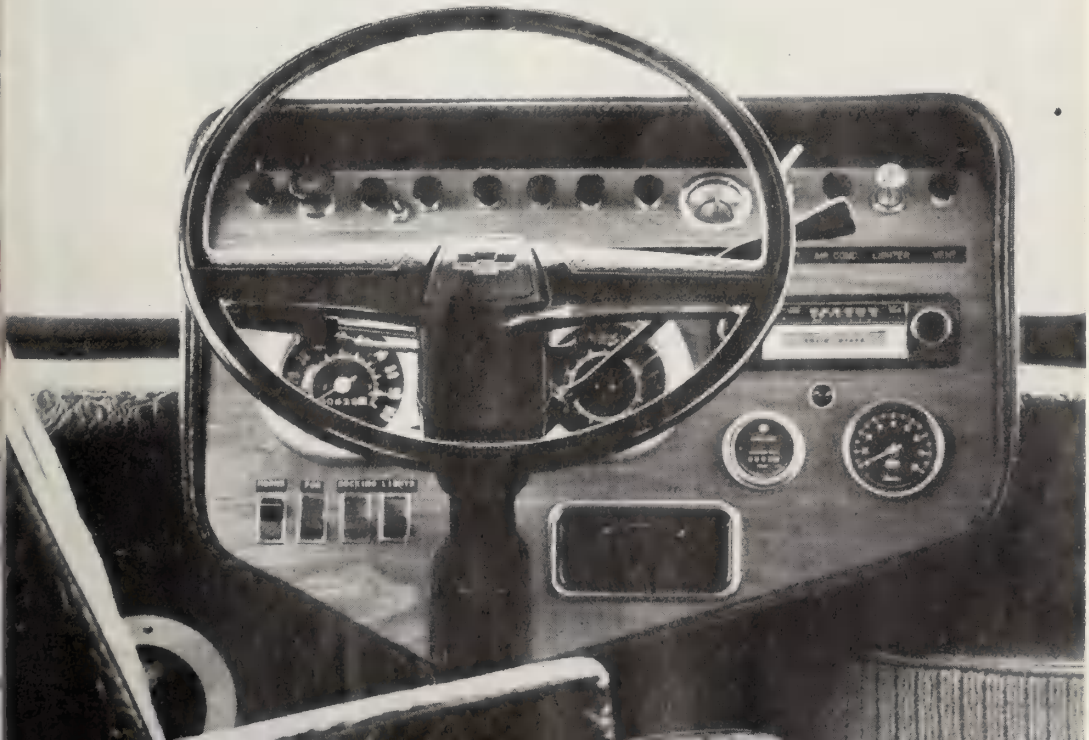
INSIDE, YOU HAVE A CHOICE OF PLANS AND COLOR SCHEMES











PLANS, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION

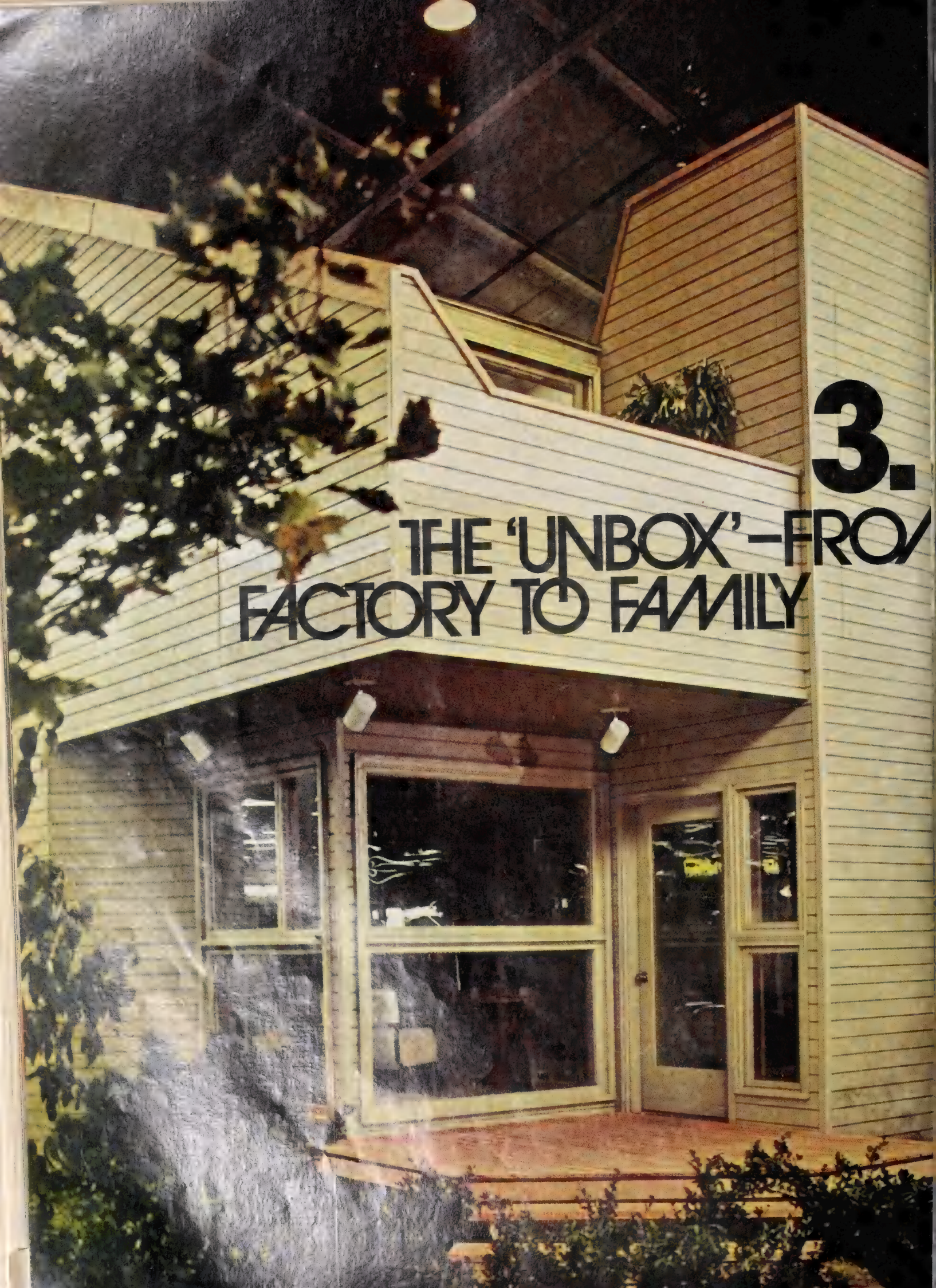
Our exceptional three-sided view (*far left above*) is taken from midpoint in the dining area of the second van—this one decorated in green. Fabrics are double knit with knitted plush pile-covered pillows; the rug, in Fortrel polyester, has a soil-resistant patterning made to last through almost constant wear and tear. At the back of the van (*far left below*), a single bed with adjoining bath is situated amidst a well-devised storage area with two spacious overhead lockers and convenient lavatory hamper.

The third motor home, this one decorated in red, white and blue, provides ample space for the family on the move (*below center*). As in all Mobilux motor homes, front and side visibility is unsurpassed. If driving a 25-foot-long motor home seems like a difficult task, a glance at the dashboard will dispel any doubts (*below near left*). It's simple, automatic, to guarantee perfect drivability. Above the driver's seat, a monitor panel indicates the status of oil, air conditioning, lights *et al*.

The three floor plans (*above near left*) show the difference in interior structure in the three motor homes. The top plan is for the one styled in beige and pumpkin by Celanese and House Beautiful—designed for the privacy-minded couple. The passenger seat, set on a swivel, can be turned to face outward or turned toward the table to face the other seat. One folding room divider separates the front of the van from the bedroom/bath area; the second can close off the bedroom from the rest of the van.

The center plan, the van decorated in green, has been thought out for the more gregarious couple. Here, a longer reversible passenger seat can flip around to supply seating at the extendable table. The pull-out double bed provides a lounge for socializing and, opened up, extra sleeping quarters.

The bottom plan, the van shown in red, white and blue, has been structured to suit a small family. The reversible passenger seat faces a second seat of the identical size and both can be used for dining or made up to be used as extra beds.



3.

THE 'UNBOX'—FROM FACTORY TO FAMILY





MARIS/SEMEL

By JAMES DE LONG □ **The American dream of owning one's own home surrounded by one's own land—even if it is only a 50-foot lot—is gradually giving ground to the concept of "attached ownership," as expressed in today's multi-family complexes of interconnected private structures. Reports of the demise of the "detached" single-family dwelling—neatly separated from its neighbors by land-gobbling front, rear and side-yard setbacks—are exaggerated, but there is little question that this traditional mode of shelter will one day become a luxury.**

This trend in U.S. housing patterns is a reflection of the radically changing attitudes and lifestyles of the late 20th century, brought about in part by the increasing affluence, leisure and mobility of an expanding, less land-rooted population and the decreasing (and ever costlier) quantities of desirable building sites. These clustered buildings, comprised of two or more "shared-wall" units, are enabling land planners and developers to concentrate architecture into less space and utilize the remaining open areas for such mutually-enjoyed larger amenities as parklike "greenbelts" and recreation places.

Another part of the American dream has been the tinkering yen to manufacture houses in a factory instead of raising them by the laborious, time-consuming hand method of field construction called stick-building. Heretofore, most efforts to mass-produce modular, panelized homes have resulted in drab, boxlike buildings that have borne little resemblance to the esthetically pleasing, three-dimensional living styles envisioned by today's architects.

The "UnBox" house, shown here and on the following pages, represents a major step in the application of enlightened design to current technology. Displayed—and photographed—at the Industrialized Building Exposition (INBEX) in Louisville, this is a prototype single unit of what would in reality be a four-unit "quadriminium". It resulted from a team effort by Architects Danielian Moon Sampieri & Ilg, the American Plywood Association and Stylex Homes Inc. with the editors of House Beautiful.





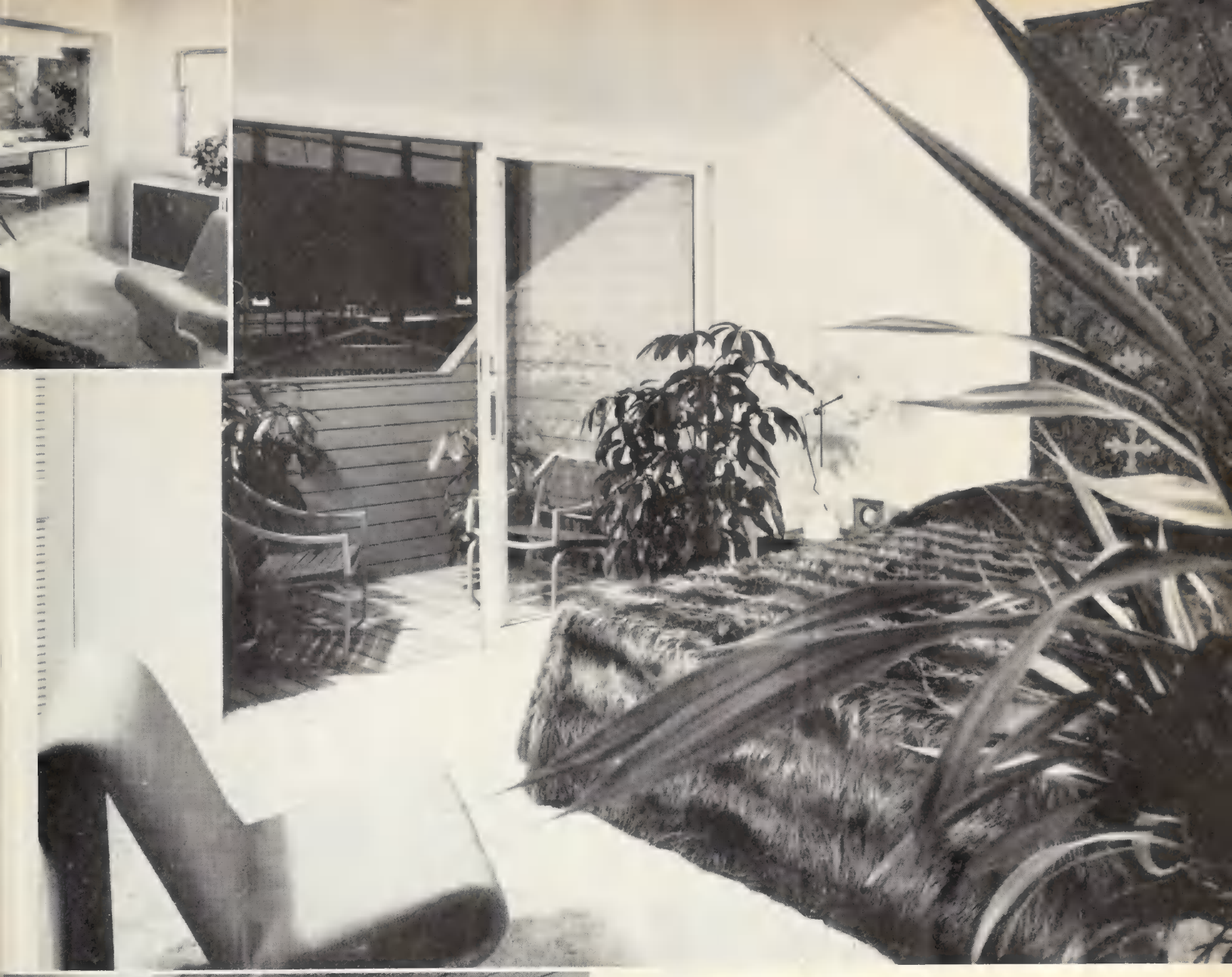
The "UnBox" demonstrates a remarkable departure from stereotyped design concepts although it is made of the same basic components that characterize typical factory-built houses—modular units of a size that can be trucked along U.S. highways (*see plans and drawings on pages 90 and 91*).

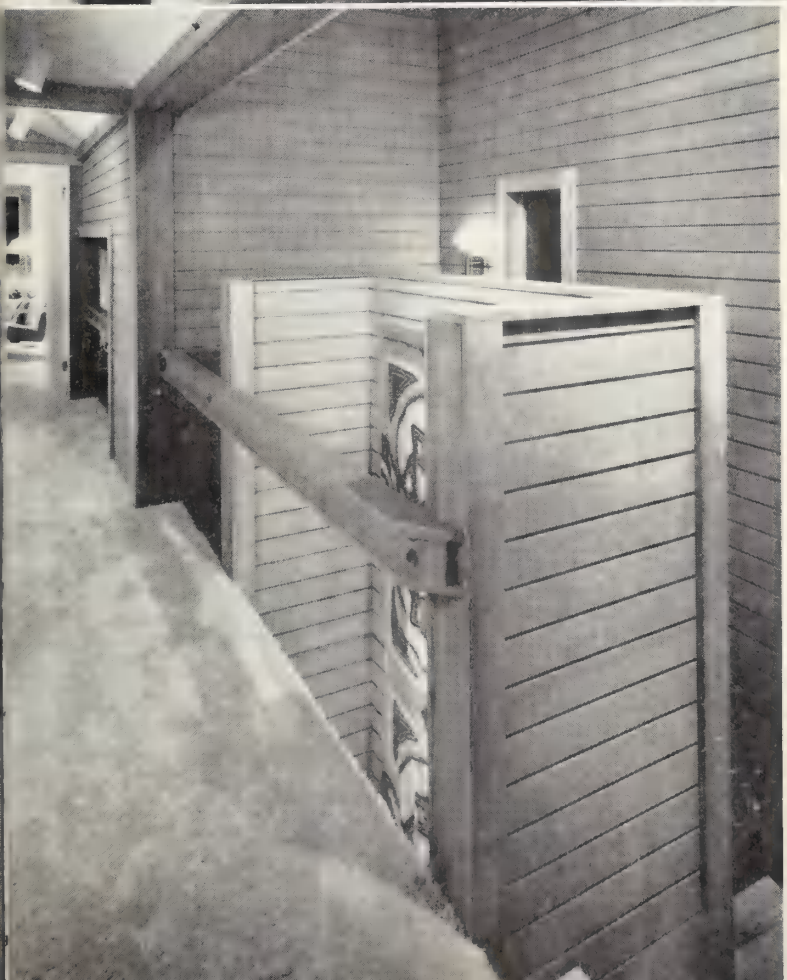
The flowing interior volumes of the finished structure overlap vertically and horizontally to give it a sense of spaciousness that justifies its cognomen of "UnBox"—and far exceeds its actual modest dimensions. The lofty two-story living area (*right and above*) is bridged with a walkway that connects the upstairs bedrooms and creates a subtle overhead division between the living and dining functions without interrupting their bonus of shared space. The all-purpose den (*left*) also divvies up its space with other areas—the capacious entry seen in the background and the open kitchen to the left (*not shown*).

The grooved Texture 1-11 plywood paneling—which serves as both structural bracing and decorative wall covering—is the keystone material in the making of the house.









Dynamic space-and-form relationships that dominate the interplay of the lower floor areas appear briefly at the top of the stairs (*near left*) and then level off into quiet, high-ceilinged bedrooms and sequestered, economically grouped bathrooms. The master bedroom (*above*) opens onto a small private balcony on one side and merges freely with the outer portion of the master bath on the other (*inset above center*). Fabric hangings over the bed and in the stairwell are stitch-and-dye *tritiks* by Elizabeth Freeman.

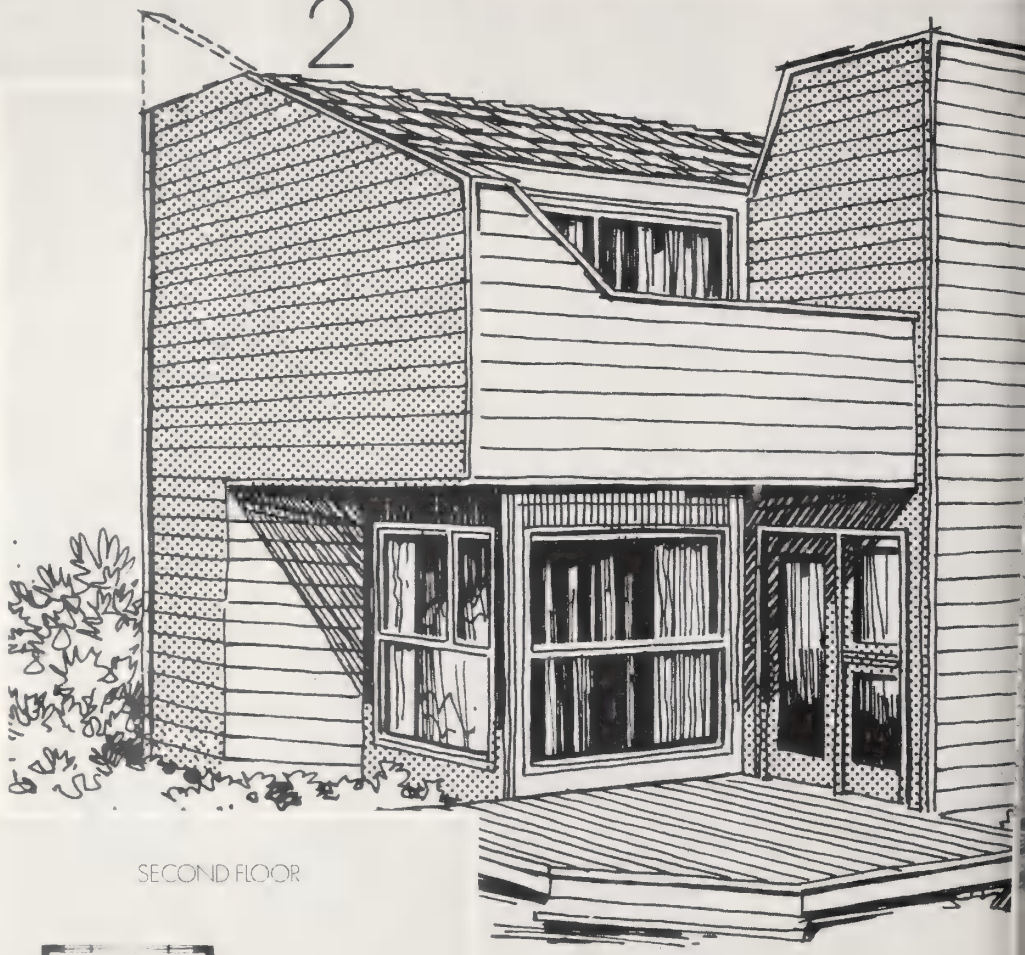
The second bedroom (*far left*) is located at the far end of the open, balustraded walkway. The trim and moldings throughout are made of California redwood boards. Furnishings and accessories for the model were provided by Interior Designer Jean M. Ely and the exhibition planting was by Landscape Architect Edmund E. Ely.

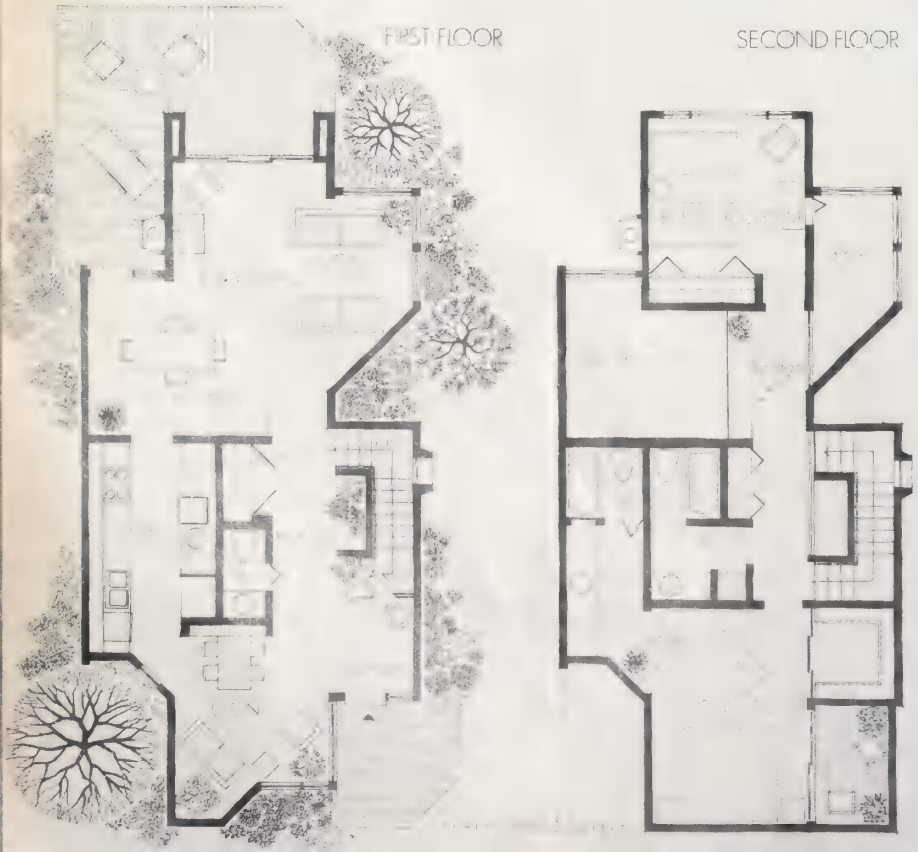
In addition to its warm visual virtues and lightweight structural values, plywood offers dividends from other properties that work unseen beneath its surfaces. Highly insulative, the plywood sheets that robe the all-season "UnBox" are considerable adjuncts to other types of insulation used within the panelized wall sections. No-squeak floors were achieved by gluing and then nailing plywood to the supporting floor joists at both levels of the house—another advantage of factory construction.



This prototype of the "UnBox" was manufactured and shipped to its exhibition site just as it would be in real-life production. Assembled like a giant puzzle, its rudimentary modular components grow into a finished dwelling of sophisticated sculptural form, as shown in these sketches. In Drawing No. 1 (*left*), the three basic units comprising the first-floor level have been put together on the site. The principal second-story section is being lowered into place by crane, and the "UnBox" begins to take shape. In Drawing No. 2, the upstairs balcony and the stair tower have been added, and the windowed "solarium" of the living room is being fitted into position from above.

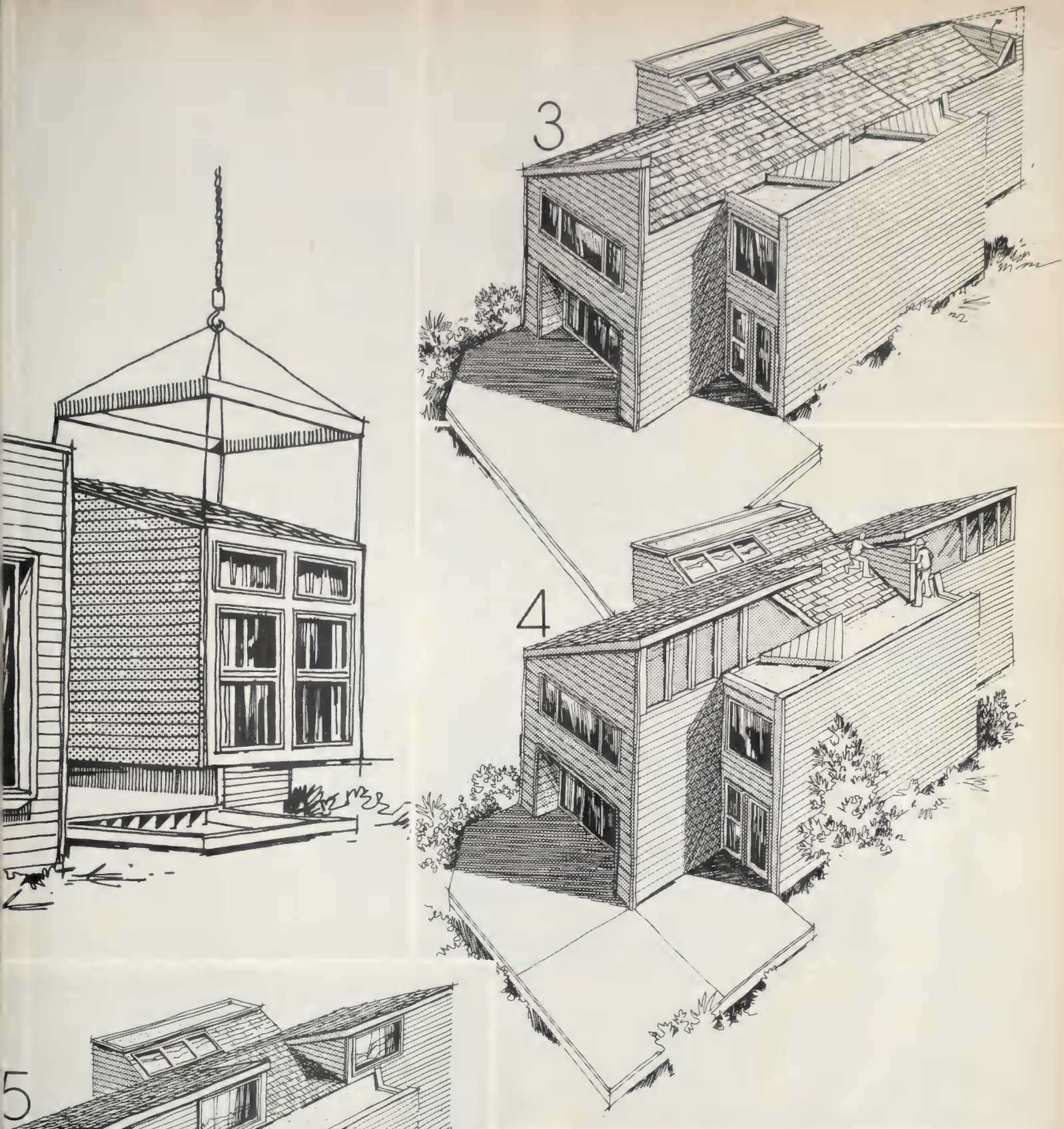
PUT TOGETHER LIKE A PUZZLE, THE 'UNBOX' GROWS FROM SIMPLE BASIC UNITS INTO A DWELLING OF SCULPTURAL FORM

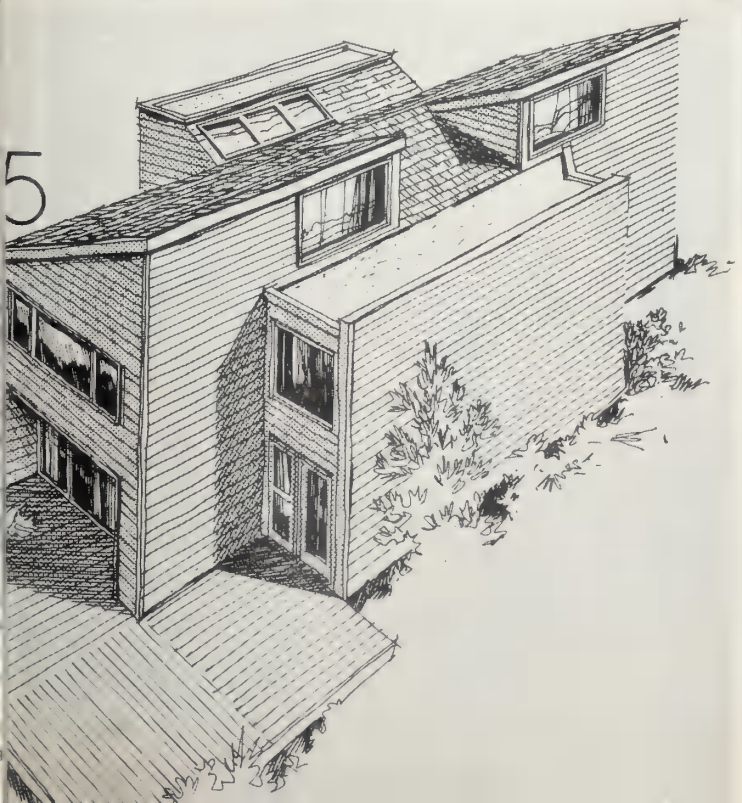




PLAN AND ILLUSTRATIONS, MICHAEL DE CHELLIS

At first glance, the irregular outlines of the floor plans (*left*) appear to break most o the standard rules of cut-and-dried mod ular construction practice. Sheltering in dentations over entries, thoughtfully place windows and skylights and the staggere placement of the five major modules tha make the "UnBox" unit immediately iden tify it as something different—yet its funda mental concept of joined transportable unit is thoroughly grounded in the tradition and field-tested thinking of the industry. It imaginative, innovative design—respon ing to the higher needs and aspirations the consumer—that makes the differenc Project Architect was John Sampie





In Drawing No. 3, the other side of "Un-Box" is seen from above and shows how the hinged, pre-shingled roof sections and end walls are lifted from their folded shipping positions to form the final shed-roof configuration indicated in Drawing No. 5. This design was dictated by uniform highway regulations that prohibit the transporting of units higher than 12 feet. In Drawing No. 4, workmen are inserting the triangular segments that support the sloping roof planes. The horizontal groovings of the Texture 1-11 plywood exterior siding conceal the join-lines where the modules fit together and preclude the unsightly battens usually employed to cover such joints.

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13 PROJECTS FOR SUMMER

BEGINNING HERE, A CACHE OF CREATIVE PASTIMES FOR LAZY DAYS...DECORATIVE CRAFTS TO ENTERTAIN YOUR IMAGINATION AND HELP PERSONALIZE YOUR HOME

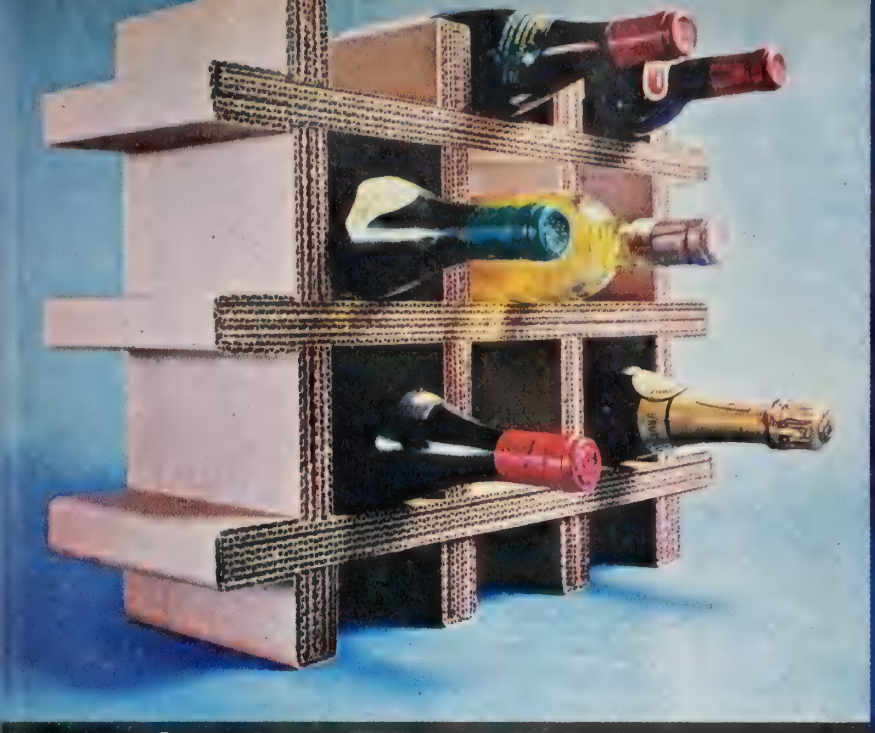


PHOTOGRAPHS, NOS. 1 AND 7, FELICIANO; NOS. 2, 3, 4, 5, 6 LEFT, 8, 9, 10, 11, MARIS SEMEL; NOS. 6 RIGHT, 12 AND 13, BILL HELMS

Editors ANNE OGDEN *and* ELVIN McDONALD

1. Feliciano Garcia's Construction Form I wall sculpture is the answer for what to do with all those foamed plastic moldings that come as packing materials for everything from perfume bottles to refrigerators. Arrange your collection of moldings in a way that pleases you, then attach with white glue to a sheet of plywood. (To give greater depth, Garcia used two sheets of plywood, gluing the smaller one directly onto the larger.) After all the glue is completely dry, paint the construction with a brush, using matte-finish water-base paint. (Spray paints tend to dissolve the plastic.) Since the sculptured shapes of the moldings tell the story, Garcia decided to keep all in a white-on-white theme. Your wall sculpture might reflect your profession, as Garcia's does (he is a photographer), or it might be simply a work of art that pleases you. Attach screw eyes to the back for hanging. **2.** Clay is elastic. You can pull it, punch it, squish it, smash it. Clay is inexpensive. And it does what you want it to. If your creation isn't entirely what you had in mind, pulverize it and start all over with the same piece. A beginner doesn't need extravagant equipment to come up with remarkable handbuilt pottery. The utensils are whatever happens to be around the house. All the pots below were made by hand, using two basic techniques: 1) stacking up coils of clay; 2) joining slabs of various size. If you don't own a kiln, you can then have the pieces fired professionally. These pots (*left* to *right*): a ribbon design by Jane Hartsook; footed slab pot by Steve Burke; coiled goblet by Edna Gilmartin; pinched-together slabs by Jane Hartsook; rounded slab pot by Steve Burke (all through Greenwich House Pottery), and weed pot by William Wyman (at the American Crafts Council's gallery). **3.** Once you get your recycling consciousness raised, what can be done with corrugated cartons? From Designer George Drescher, here are two ways to turn them into useful, decorative objects—a wine rack and an art deco mirror. Besides cartons, you'll need a metal straight edge, a Stanley Slimknife and 3M SpraMent and Superstrength glues. The mirror was a $1.98 purchase at the variety store, the corrugated frame is finished with shiny aluminum spray paint. The wine rack is left natural, although for moisture resistance, it might be given a coat of clear spray varnish without altering its appearance. Another option for finishing corrugated objects is to cover them with a self-adhesive wallpaper. And using our same cardboard-building techniques, you might make a bulletin board (using cork squares or rectangles, available at craft shops), a breakfast tray or even a Parsons table. The chief requirements for success in corrugated crafting are absolute precision cutting with a sharp instrument and a glue that bonds strongly. Thus prepared, multilayer corrugated slabs offer an endless variety of uses.







3

4. This menagerie of playful animals is an easy afternoon's diversion for children. Jungle beast to ladybug, all are created with small pieces of Dennison Art Tissue and crepe paper adhered with a half-and-half mixture of white glue and water to bodies made from Styrofoam balls, old cans and cardboard cylinders. Legs and adornments are push pins, Styrofoam balls or pipe cleaners or wire wrapped with crepe paper. A final coat of clear, plastic spray varnish seals and waterproofs the paper. With this paper collage technique, you can cover almost any surface—glass, plastic, acetate, wood, metal, cardboard, Styrofoam, canvas—to create many decorative accessories. Even a packing crate could become a colorful, useful table. (Craft instructions begin on page 38.)





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Clark for Abraham and Straus. **7.** Plexiglas objects have a way of emphasizing the purity of simple shapes. The clear terrarium is a pedestal with closed bottom and open top holding two domes—one inverted to hold soil and plants, the other a cover for this microcosm of nature. Used without the cover, the pedestal and lower dome make a breath-taking holder for fresh flowers. The happy yellow accessories—a lapboard, letter holder and file box—are all cut from a single 24 by 36-inch sheet of Plexiglas. All of these projects for House Beautiful are by Millicent Zahn, author of the *Millicent Zahn Book of Plastics Craft*, to be published soon by Van Nostrand Reinhold.



7

5. Chevron and octagonal plywood planters can be mixed, matched and stacked in an endless variety of arrangements indoors or outdoors. Designed by Thomas Tavernor for House Beautiful and the American Plywood Association, they're not that difficult to build. But if you're wary about your wood-work, you can have them built from our instructions (*see page 38*). **6.** Yes, Miss Davis, a little wallpaper and paint could do wonders for this place. Vibrant green paint shines the walls; "Lily-Go-Round" wallpaper from Brunschwig & Fils transforms the floors, lends its design motif to a needlepoint cushion and, with a "Lam-eze" kit becomes a window shade. Hannett. Morrow. Fischer's "Lace" fabric covers the game table, drapes the window. For durability, table and floor are finished in polyurethane. By Designer Gerda





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8. You, too, can weave handsome accessories without a loom. Here, two bright examples: placemats made on a frame and a pillow woven on cardboard, both by Franzee Dolbeare. **9.** Dye your own yarns with natural materials. The colors are subtle and special. These were dyed by Alma Lesch, author and designer of fabric constructions. The natural materials and mordants (or binders) here are: beige, coffee grounds with alum/tannic acid; red, cochineal with tin; blue, indigo with alum: olive green, sunflower seeds with blue vitriol; orange, madder with alum; yellow, goldenrod blossoms with alum; purple, cudbear with no mordant; green, burley tobacco with blue vitriol.



9



10. Tin cans have come a long way from street games and the madcap lady in the novel who built her garden walls from castoff beer cans. In the hands of Lucy Sargent, tin cans turn into elegant jewelry, baskets, mirror frames and candlesticks. The frilly necklace can be made from two unribbed, gold-lined cans. The willow-leaf necklace is a forthright copy of an adornment worn by Queen Shubad of the Royal House of Ur. Of course, you can buy copies of her jewelry at Bergdorf's or Rive Gauche, but you'll like your own hand-crafted version better. The choker in the lower photo is a faithful copy of what was originally a nose piece from the Solomon Islands. A stunner worn over a turtleneck, it is crafted from the lid of a can that held a 12-pound Polish ham. Patterns for all are in Ms. Sargent's new book, *Tincraft* (Simon & Schuster). **11.** Papers





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PROJECTS FOR SUMMER



11

printed with erasers are smart coverups for boxes, pencil holders and other containers, ideal solutions for personalized gift wrap, writing paper and cards. Children love printing with the everyday gum eraser. All the equipment is here: erasers, a carving tool and inks. Shown here, an ordinary cardboard box wrapped with a green-and-blue paper printed by Jeri Spadie, an artist and teacher. **12. and 13.** Everybody's turned on to sewing these days. In fact, the only turn-off is in not having a place to store the equipment and accessories so it's all sensibly organized and accessible. Our sewing center began with the most ordinary of apartment closets, 60 inches wide, 30 inches deep, with two sliding doors. Now, double-hinged, flush-hung doors open wide for instant access to all of the closet. At the heart of the center is the plywood sewing cabinet, designed for House Beautiful by Rosario Capotosto. Completely closed (*near right*), it fits a space 25½ by 30 inches. Rolled out on casters, the top opens to a 36 by 78-inch work surface, ideal for sewing, crafts, games and dining, too. The bench holds an electric typewriter; the swing-out notions cabinet might also be used for home office supplies. The closet accessories and sewing notions organizer are from Simplicity's Home Decorator patterns. Storage bins and ironing organizer are standard Rubbermaid products, spray-painted. The sewing machine is Singer's new "Futura." Congoleum carpeting. *(For how-to-do-it instructions, please turn to page 38.)*

FOR MORE DETAILS, SEE PRODUCT INFORMATION



12&13



PHOTOGRAPHS: NOS. 1 AND 5, MARIS SEMEL; NOS. 2, 3, 4, GEORGE R. SZANIK



Editor MOLLY SIPLE □ Candlelight! The symbol of misty, dreamy romance and traditional grace now takes on a new decorative élan. The candlelight "composition," even the candleholder itself, becomes a mix of the nuts and bolts of life. Literally! Gears. Sockets. Hose couplings. Spools of thread. Pudding molds. Anything!

This still life requires a sculptor's imagination, and the sculptor—of course, we mean you—finds beauty in everything. Familiar objects surprisingly and delightfully reveal themselves as additions to the sconce, the girondelle, the candelabra and the chandelier. In a unique kind of consciousness raising (no encounter groups are required for this), hardware and variety stores, kitchen and restaurant supply centers, fruit stands and toy shops become treasuries of magic elements. See here and on the next four pages the marvelous discoveries that prove our thesis: Candlelight still lights the night with a lovely glow. **1.** A gentle introduction to the drama possible with a simple sculptural arrangement—the candles' golden eyes reflected endlessly in mirror and glass. Sheets of scored mirror in rose and powder blue are easily cut and shaped around ordinary boxes to form candleholders and stands. Tiny mirror panels wrapped around votive candles are lined in aluminum foil to keep the fabric backing on the mirror sheets from catching fire or scorching. **2.** A natural! Candles stuck into apples —or any nonjuicy fruit—and then fitted into the twisty wires of a fruit holder for a centerpiece at the home of Mr. and Mrs. James L. Stewart of Toluca Lake, Calif. **3.** On the patio, the Stewarts grouped stacking cylindrical Plexiglas children's building blocks in a sculptural structure. A glass table catches the light from the candles and reflects the glow. Votive candles in coordinating colors are placed in the bottom half of incense burners; these fit exactly onto the tops of the cylinders. **4.** Candlelight creates a play of pattern on the different weaves of Mexican straw baskets. Candles in glass containers within the baskets light guests' paths to the front door at the home of Mr. and Mrs. Edward Roski, Toluca Lake, Calif. **5.** The lowly lumberyard yields a magic of its own. Chunky candles are set atop wooden dowels in a columnlike group, varying size and color

NEW-FOUND WAYS TO LIGHT THE NIGHT WITH MAGIC

say farewell to the traditional candlestick...discover the potential of everyday objects


3


4


5


6


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11

It is a matter of a whimsical mind, flights of imagination, the ability to find joy in the commonplace and the pursuit of odd elements. **6.** Reversible flower vase/candleholders from Switzerland, designed by Robert Niederer, permit candlelight to glow through greenery without burning it. (An indentation in the bottom of the vase is just large enough to hold a votive candle.) **7.** For an evening terrace party at the home of Interior Designers Mary and Ray See, Hollywood, Calif., votive candles are wedged into the tops of sawed-off bamboo poles and inserted into the ground in clusters. With no lip to catch the wax, the wax runs down the poles and patterns the bamboo. **8.** Sheets of Plexiglas (opaque and transparent) are glued along the edges to form stands and partitions that act as windbreaks for dinner in the garden. (Allow at least an inch of space between the candles and Plexiglas.) Votive candles are alternated with columns and chunky square candles behind the Plexiglas panels to give a moody over-all glow of soft color. **9.** This colorful, simple arrangement at the home of Mr. and Mrs. Harold Cohen in Beverly Hills, Calif., easily adapts to any color scheme. Mrs. Cohen, who is Interior Designer Phyllis Cohen, simply wraps her candles in sheets of colored beeswax. The sheets are also used as a base so that the assemblage of round and square candles is visually united. (Care must be taken that the candle flames don't touch the beeswax wrapping of another candle since beeswax melts very quickly and a preoccupied hostess could miss the goings-on of her candle damage.) **10.** Bright spools of thread, stacked and punctuated at the top with large buttons in contrasting colors create these whimsical candleholders. Common glue (such as a child uses for pasting) holds the button and spools together and the candles are affixed with a bit of green clay from a flower shop. With this candle arrangement, almost any color scheme is possible because, obviously, thread comes in myriad colors. **11.** Exotic, indeed, are candles shimmering inside glass containers placed in delicately wrought birdcages in a miscellany of sizes on Mary and Ray See's terrace. Again, because the birdcages swing, hold candles in place with florist's clay. **12.** Candles are combined with the sculptural forms of Lucite candle bases and freestanding Lucite forms available in any plastics supply shop. The individual Lucite shapes allow the hostess to assemble a sculptural combination of forms at whim, while the flickering flames and the colors of the candles take on an almost rainbowlike sparkle in the prismatic reflections of the plastics.

PHOTOGRAPHS: NOS. 7, 8, 9, 11, GEORGE R. SZANIK; NOS. 6, 10, 12, MARIS SEMEL



the lowly and the lofty...a myriad of flickering groupings to assemble with an artist's eye and a sculptor's skill

from origins humble or exotic...to the creative mind, the dramatic shape from any source can become an inspiration for candlelight sorcery



PHOTOGRAPHS: MARIS-SEMEL; FOR MORE DETAILS, SEE PRODUCT INFORMATION

The flicker of candlelight on metal still appeals—so it is not yet farewell to the spirit of silver, or other metallic gleams. **13.** From Dansk, candleholders and candles to illustrate that manufacturers are beginning to think like artists. If you have a glass table, you might want to use just one of these stunning spiral designs and let it create its own dramatic reflections, as we have done here. Or then again, you could group several together, turning them this way and that, into a large arrangement on a big oval table. **14.** Any piece of hardware with a hole in the center can act as a candleholder. The hardware should be heavy so the candle won't tip; if the holder is a little too wide for the candle, attach the candle to the base with a little florist's clay. Here, a hardware composition of candles of assorted heights and widths inserted into gears, steel metric sockets and hose couplings. Housekeeper, note: Hardware parts need not be polished because rust strengthens the industrial, masculine look of these sculptural pieces. **15.** Only the real eggs tell the humble origins of this egg holder fitted with white china saké cups displaying small, rounded candles. (Striking egg holders are available in most gourmet and hardware stores.) **16.** The pendulum swings back to the clarity of glass, but the backdrop creates an utterly new look. Candlesticks of domestic, heat-resistant glass hold the candles, while in back a bubble mirror made of a sheet of silvered Plexiglas reflects the images of candles dozens of times within each of the circular "bubbles." Candle asides and conclusions: For outdoor parties, stand bright orange reflectors (like the ones used on bikes) against rock or brick, and set candles in front of



them. The reflector will increase the candle power to a (well-controlled) blaze, and it's a perfect way to light up a path and decorate at the same time. Kitchen utensils such as individual molds that are open in the center, cake decorating nozzles and metal scoops used for scooping flour transform readily into mix-and match-holders.

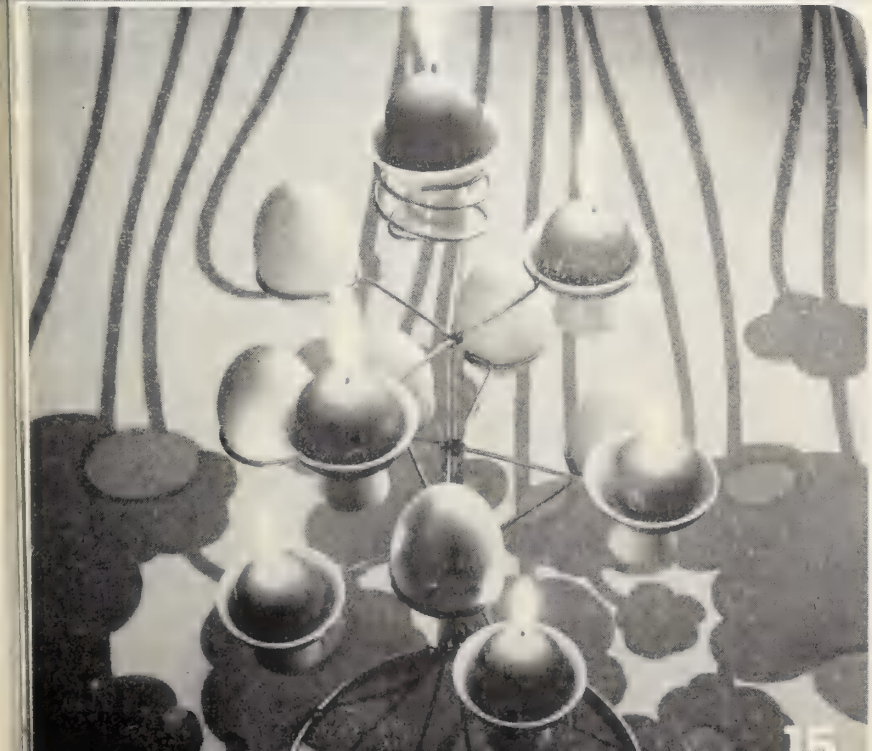
For intimate table settings, natural crystals make a marvelous bed on which to rest low candles. The smaller and lighter the crystals the finer and brighter the shimmer. Rich yellow sulphur crystals are even more romantically subtle than clear ones.

Buy the best candles so they don't flicker and drip too much. If the flame is low on a heavily dripping candle, it may expire in its own wax! If a candle doesn't fit your new-found holder, always attach with common green clay bought from a flower shop. (Turn back for a second glance at the spool of thread concept and the birdcage composition.) Never place candles too near plants, baskets, lampshades, books or any combustible material without adequate precautions. Plants will curl and wither; lightbulbs could melt; anything could catch fire from an unprotected candle flame.

It is standard procedure to arrange candles on a sheet of mirror, but a warmer effect is created by placing them on sheets of brass or copper.

Square candles are not frequently produced by U.S. candlemakers but they are beginning to arrive from Japan and Hong Kong, so be sure to check import shops.

For those who would prefer to make their candle sculpture from scratch, there is an excellent new book that can guide you: *Candles and Candlecrafting* by Stanley Leinwoll (Charles Scribner's Sons).





First move? You'll find on-the-job training comes too late. Prepare yourself for hard work (it's the woman who takes charge) and for what is truly

A MOVING

By JULIE MAXEY ☐ The one hitch to that perfect job or dream home moored in greener grasslands is that you must move to get to it. The mere thought of making such a move makes most of us shudder.

Pamphlets prepared by moving companies always picture people in the throes of moving as terrifically happy. On moving day, the woman (fresh from a hairstylist) stands in an orderly house amid well-behaved children and impeccable, recently shaved movers.

That's pure romanticism.

The only element of real life depicted in the pamphlets is the man of the house, who can be viewed in only one photograph. He is, presumably, off to the new job or working hard at his present one so he can pay for the move. He's got it easy. Whether or not the husband's employer picks up the moving check, it's the woman who usually takes charge. Moving is work, literally upsetting—and on-the-job training comes too late.

You can, however, smooth your move.

First, settle the question of when. The summer season is simply chaotic. Moving companies transplant 75 to 80% of the year's 10 to 15 million moving families between the middle of June and the middle of September. It's a time legendary for delay. The equipment (there's only so much a company can support) and the men (there are only so many a company can employ year-round) are stretched skin thin. School vacation is the reason for the summer rush. A move in the slack season means pulling your children out of a school oozing with pals and plunking them down friendless in foreign territory. Dee Ground, an accomplished mover (23 times in 16 years), mother of three, says, "It's psychologically difficult at all times of the year for children. But in midyear they are strangers in a strange school. In summer, they at least have time to meet a neighbor, to know someone before facing a classful of new children."

If you do opt to avoid summer, know that "scores for children transplanted in a school month did not differ from those transplanted in a nonschool month," according to Professor Donald Brieland of the University of Chicago. He appeared in a symposium on "The Effects of Change of Environment on the Child," co-sponsored by Allied Van Lines.

Except for uniforms and frills, the difference among major moving companies is similar to the difference among airlines: It's basically small. The rates on long distance moves (over 50 miles), based upon the total weight of goods and distance traveled, are "competitive." Each mover files his rate tariff with the Interstate Commerce Commission (ICC). Ask movers for tariff rates. Prices do differ a little. On local moves (under 50 miles), the mover must charge the ICC minimum rate but can charge as much as he can get. Shop around.

When choosing a mover, the key word to listen for is reliable. Ask for recommendations from friends who've moved. Check past performance with local consumer groups and the Better Business Bureau.

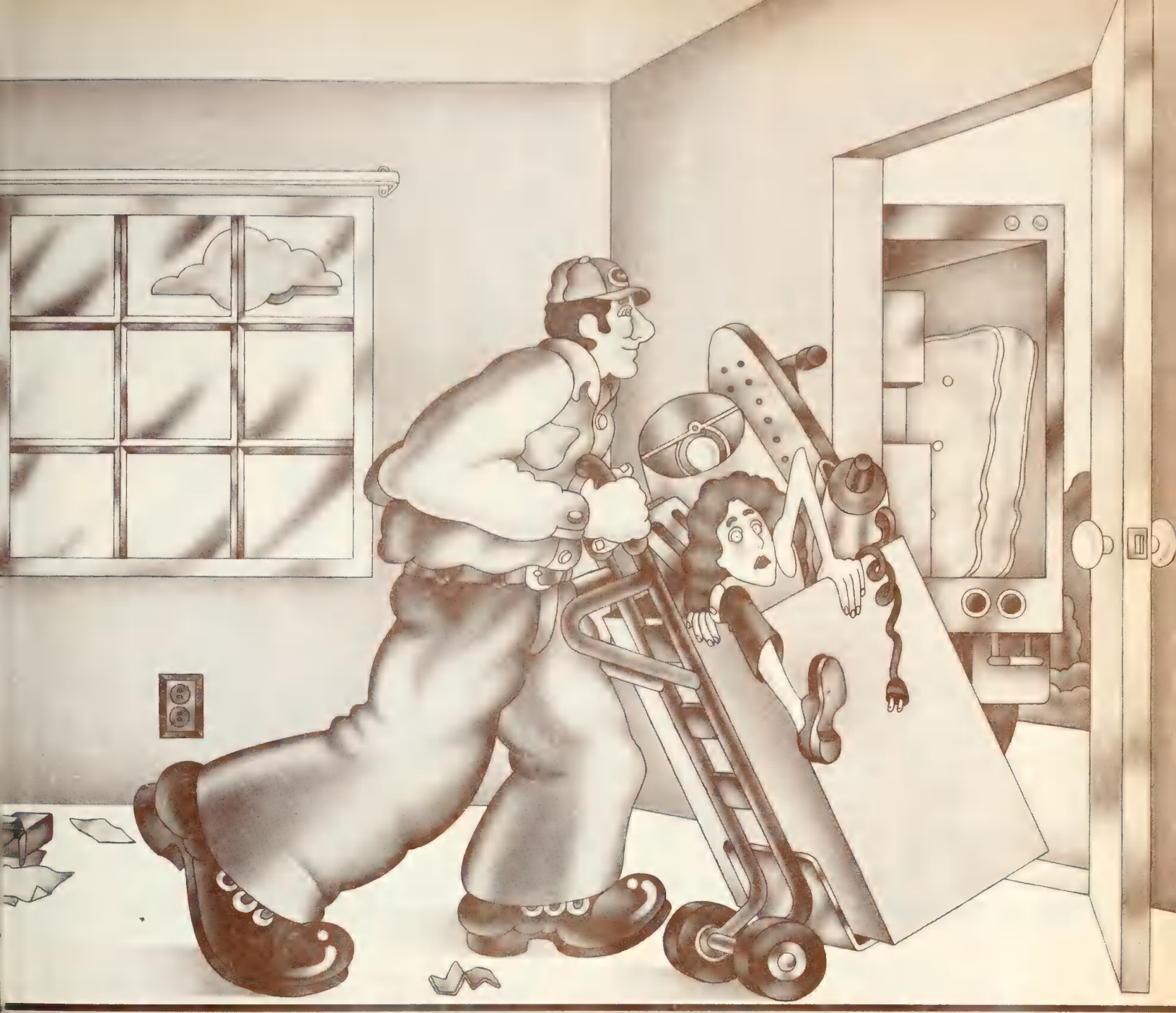
Before guessing an estimate, a mover will want to see what you have to move and determine the services you want and the equipment he'll need. Show him everything, your car, too, if you want it to go on the van (yes, it can be included). An ICC insider says some customers think they're going to fool an estimator by not showing him heavy items hidden in the basement. Surprise. The weight might not be included in the estimate, but it is registered on the scales when the loaded van is weighed and it will swell the final bill. An estimate is not a bid or a final charge. An occasional shady character will throw out a low estimate as bait to get business, then give you the business with a bill far over estimate. Get all estimates in writing.

Pick your mover, then your pick-up and delivery dates and then discuss your special needs. Everyone has something to ship that needs special handling, perhaps crating—a Tiffany lamp, an oversized hutch, a Moose head. Iron out such quirks when the company's representative comes to call. He'll bring booklets of information. The most practical is the ICC Summary of Information for Shippers of Household Goods. Don't dump it in a drawer. Read it.

The fact is, furniture is not made to ship. Graceful chair legs break off; glass cracks. Even with well-trained workers, there are accidents. The frequency of mishaps escalates when a "casual laborer," i.e., any man able to lift, is recruited. This happens mostly in summer months. "Wall Street Journal" Staff Reporter Danforth W. Austin led a double life as a moving man. The company that hired him dropped "such formalities as checking personal references and former employers, offered me a job effective immediately. I never received any formal training in the art of moving. Instead, I learned through trial and error—and errors abounded," he reported. He dropped lit cigarettes on tables, scratched dressers, marred walls. A mover's liability for all these horrors is a paltry 60 cents per pound. So buy additional insurance. It will cost 50 cents per $100 to raise the weight coverage to $1.25 per pound or declare full value. If you pack, you can get full insurance only if the carton holding damaged contents is also damaged. A mover is not liable for cash, jewelry, securities, coin collections and the like. Take them with you. Get a written valuation for expensive pieces. It's hard to prove the value of a Ming vase when it's in 1,000 pieces.

If your husband's firm is paying for the move, find out in advance if there are any items his company refuses to allow in its payment. According to a survey taken by the "Connecticut Business Journal," many firms will not be responsible for moving cars, pets, boats, horses or certain valuables. "We even move a man's woodpile if necessary," an Aetna Life & Casualty Co. executive explained to the paper's Velma Adams. "But we draw the line on moving some hobbies, like a valuable coin collection. The employee has to move that himself." If your husband's firm has similar regulations, you will want to make arrangements for moving (or taking) these items separately.

If you store goods, they are covered by your mover's insurance for 180 days, as "storage in transit." After that time, the classification switches to "permanent storage" or reverts to warehouse regulations. Take out new insurance. If possible, check the warehouse to be sure it is well-run and has a good security system



EXPERIENCE

Many movers offer extra services. It's heaven when a mover takes over many of your cares, especially if your husband's company is taking care of the costs. A mover can arrange for detaching appliances before the move and for hooking them up after it. There are professional packers that generally look like the before picture in a shaving cream commercial. But they come with cartons and *zap!* everything is packed in a day.

A new crew can be on hand to unpack at destination. A mover can bring in maids to handle the unloaded goods. A mover won't take pets, frozen foods or plants on the van, though he can arrange for air-freighting all. You can have exclusive use of the van by paying for the whole space, about 19,000 pounds worth. Expedited service is similar; you get a speedy delivery rate but you will have to pay double or triple the cost.

If you're more interested in trimming the price tag, get rid of surplus pounds and skip the services. Retire tired appliances. Banish objects you haven't touched or worn for over a year or can't take with you; sell them or donate them to charity and get a receipt for a tax deduction. (It may, however, cost less to keep a toehold on old furniture you can use than to replace it.)

Extra stops cost money. Get your belongings together in one place for a single pick-up. Let professionals pamper fragile items—china, crystal, antiques—then you attack the rest of the packing. Put everything else into cardboard cartons with tops that can be taped or tied shut. To save time on the receiving end, label each carton and color-code it by room (red for dining room, blue for kitchen, etc.). Don't pack flammables—cleaning fluids, turpentine, ammunition—or aerosol cans of anything. They explode when the heat's on, and inside the van, which is sealed tight as a tin can, it gets very hot. You arrange to ship your *(Continued on page 115)*

ILLUSTRATION, RAY DOMINGO

TEST YOUR MENU-MAKING TALENT

...selecting from our delicious, French-accented recipes

The making of a menu is a fascinating exercise, dealing as it does with harmonies and values. The three important considerations in a well-planned menu are texture, flavor and color. Repetition of any one of these in the course of one meal defeats the whole concept. Specifically, if the first course is* Champignons en Coquilles, *mushrooms should not appear again in the meal; or if the main course is* Poulet Basquaise, *rich with tomatoes, then tomatoes should be avoided in other courses, and if the dessert is a rich pastry such as* Feuilleté au Sucre, *it should follow a relatively light main course. We give you here entrées, hors d'oeuvre (which can double as first courses or luncheon or supper dishes), vegetables, sauces and desserts. We thought you would find it amusing to test your own menu-making talent. Exclusive of the cheese and wines suggested here, there are more than two dozen ways you can vary your menu. Make up your own and then match your good taste against our taste.

HORS D'OEUVRE or DEJEUNER

Champignons en Cocotte
(Mushrooms in Ramekins)

Avocats à la Parisienne
(Avocados Parisian Style)

Tarte à l'Oignons
(Onion Tart)

Bouillabaisse d'Oeufs
(Bouillabaisse of Eggs)

ENTREES

Poulet Basquaise
(Chicken in the Basque Manner)

Lapin à la Moutarde
(Rabbit with Mustard)

Pain de Veau aux Pistaches
(Veal Loaf with Pistachios)

Mousse de Saumon
(Cold Salmon Mousse)

ENTREMETS

Feuilleté au Sucre
(Flaky Sugar Cake)

Dacquoise
(Meringue-Nut Layer Cake)

Gateau Surprise au Chocolat
(Surprise Chocolate Cake)

Sorbet au Rhum
(Rum Sherbet)

Fraises-Crème au Vin Blanc
(Strawberries with White Wine Cream)

LES LEGUMES

Asperges Mimosa
(Asparagus Mimosa)

Purée d'Oignons
(Onion Purée)

Pilaf au Safran
(Saffron Rice Pilaf)

LES FRUITS EN SAISON

Les Apricots
(Apricots)

Les Myrtilles
(Blueberries)

Les Cantaloupes
(Cantaloupes)

Les Cerises
(Cherries)

Les Mangues
(Mangoes)

Les Pastèques
(Watermelons)

SAUCES

Sauce Salade
Sauce Vinaigrette

Croutons
(Sautéed Bread)

LES FROMAGES

ward Edelman of New York's Ideal Cheese Shop, cheese man's cheese man, suggests you choose om the following, remembering that you do not rve cheese as a separate course if cheese domi- tes any dish in the menu:

French Gruyère, not as dry in texture as the viss Gruyère but with a little more tang; **Bour- ult Triple Crème,** buttery and somewhat tart; **ulommiers,** a cross between a Brie and a Cam- nbert; the young goat cheeses—**St. Marcellin Banon,** mild and semi-soft; **St. Maure,** cylinder aped, mild and creamy; and new to the U.S., **ontrachet,** fresh, vibrant, coated with charcoal.

LES VINS

Alexis Bespaloff, author of *The Signet Book of Wine* and the just-published *Alexis Bespaloff's Guide to Inexpensive Wines* (Simon & Schuster, $5.95), points out that matching the character of the wine with that of the dish is more important than matching the colors in the traditional way. He gives you here a choice of light-bodied or full-bodied whites and light-flavored or full-flavored reds:

A **Muscadet** from the Loire and a **Sylvaner** from Alsace are both light-bodied, fresh white wines in contrast to a **Meursault,** a dry **Graves** from Bordeaux or a **Sancerre,** another Loire wine, which all have enough flavor to compliment the most vivid dish. Of the light-bodied red wines, Bespaloff suggests a young **Beaujolais** or an inexpensive **Bordeaux Rouge** and for the richer wines, either a **Chateauneuf-du-Pape,** a good **Saint-Emilion** or a still-affordable Burgundy, such as a **Côte-de-Beaune-Villages.**

5 TO HELP YOU 5 MENUS BY HELEN McCULLY

1

Le Déjeuner à Midi
Bouillabaisse d'Oeufs*
Laitues Vinaigrette*
Boursault
Sorbet au Rhum*
Café

2

Le Déjeuner pour 6
Champignons en Cocotte*
Mousse au Saumon*
MUSCADET
Croutons*
Feuilleté au Sucre
Café

3

Le Souper pour 6
Tarte à l'Oignons
CHATEAUNEUF-DU-PAPE
Pain de Veau aux Pistaches*
Asperges Mimosa*
Fraises Crème au Vin Blanc*
Café COGNAC

4

Le Diner for 6
Avocats à la Parisienne*
Lapin à la Moutarde*
Purée d'Oignons
BORDEAUX ROUGE
St. Marcellin
Apricots
Café COGNAC

5

Le Diner pour 12
Poulet Basquaise*
Pilaf au Safran*
BEAUJOLAIS
Laitues, Sauce Salade*
Dacquoise*
Café COGNAC

Champignons en Coquilles
(Mushrooms in Ramekins)

1½ pounds firm, button mushrooms
6 tablespoons butter
Salt
Freshly ground black pepper
Juice of ½ lemon, strained
2 tablespoons flour
1 cup milk
Freshly ground nutmeg
1 whole egg
1 egg yolk
6 tablespoons dry breadcrumbs
Gouda cheese

Wipe the mushrooms with a clean, damp cloth. Snip off the ends of the stems, then chop fine. Melt *4 tablespoons of the butter* in a large, heavy skillet. Add the mushrooms, salt and pepper to taste and the lemon juice. Stir well. Cook over medium heat, giving the mixture an occasional stir, until all moisture has evaporated. Spoon into six ramekin dishes, dividing the mixture evenly.

Melt the remaining butter in a small heavy saucepan, stir in the flour until smooth and add the milk. With a wire whip, beat until smooth. Season with salt, pepper and a good dash of nutmeg. Simmer for 10 minutes, stirring occasionally. Whip the egg and egg yolks together. Whip in a bit of the hot sauce. Then combine the two, whipping briskly. *Can be prepared to this point in advance.* In that case, seal the surface with Saran.

Spoon an equal amount of the sauce into each ramekin, sprinkle with breadcrumbs and top with a ¼-inch slice of Gouda cheese. Place on a baking sheet in a preheated 400° oven for about 15 minutes or until the cheese has melted. Serve immediately to six. A delicious hors d'oeuvre or luncheon dish.

Bouillabaisse d'Oeufs
(Bouillabaisse of Eggs)

¼ cup olive oil
3 teaspoons tomato puree
4 cloves garlic, peeled and finely chopped
2 large yellow onions, peeled and finely chopped
Pinch of saffron
Salt
Freshly ground pepper
6 eggs
18 to 20 slices stale French bread

Combine all ingredients except the eggs and bread in a large skillet and place over a medium heat. Add about 4 cups (*Continued on page 112*)

FOOD & DRINK

20 THOUGHTS AT DAY'S END



Make it light, please. Summer drinks should never be heavy. Just a touch of sweetness, poured tall over ice? Or perhaps a bit of bitters in a tangy aperitif...

CYNAR would be good, the bittersweet aperitif made from artichokes, old in Italy, rather new to our shores. We'll have it the traditional way, over ice with a slice of orange, or perhaps tonight's the night to try Food Consultant Helen Worth's new Pincushion: 1 ounce Cynar, 1 ounce undiluted frozen orange juice, ½ ounce water and ½ ounce tequila muddled and served over ice.

SUZE is also new to the U.S., a lemony colored aperitif that is a refinement of an old, old recipe for gentian (until quinine was discovered, gentian was used as a tonic to offset fever). If its orangey/quinine taste (remember, aperitifs are called quinquinas in Europe) is too strong on the rocks, they can cut it with water.

Um.. tequila...um...BRAVE BULL, so simple: Pour 1½ ounces of tequila over ice in an Old-Fashioned glass; add 1½ ounces Kahlua and a lemon twist and stir. Then we'll make one of these mod Mexican (cook-with-canned-ingredients) dishes in our new Jose Cuervo Original Mexicans recipe pamphlet. (To order your own copy, send 35 cents to Box JC-2, Heublein Inc., 330 New Park Avenue, Hartford, Conn. 06101.)

That's true, too, of PERNOD. Some people lik this golden aperitif's liquorish taste by itself, bu we prefer it with a little water, over ice, of cours

Then there are those two French standbys RAPHAEL and DUBONNET, in the red family, both with the bittersweet wine aperitif taste that's such a nice preamble to wines with dinner (that's why aperitifs are so popular in Europe). Perhaps one of these...chilled, over the rocks, a twist of lemon peel.

Of course, on a warm day, a SPRITZER is always a winner. Let's see, we have Rhine, Sauterne, California white and Yugoslavian wines on hand, but we really should taste the wine first. Then it's just pour 6 ounces of wine over ice in a Tom Collins glass, a lemon peel, fill with club soda.

CAMPARI, though, is much too bitter to drink jus by itself, so we'll put out Italian Vermouth to mak Americanos (half Campari; half Italian Vermouth a squeeze of lemon rind; plus some club soda, if you like) and some orange juice in case anyone is in terested in that mixture that was making the round in New York last summer (1 to 1½ ounces Campar in a tall glass, fill with cold orange juice and stir.

Once we have the wine chilled, we could always change our mind and decide instead to make a cool, cool SPR- 6 ounces dry white wine, ½ ounce Creme de [illegible], a couple of ice cubes and a strip of lemon peel (twist over the glass to release the oil), all stirred very quickly and served in a well chilled wine glass.

LILLET, however, [illegible] just by itself, very cold. Bu [illegible] good time to have i [illegible] almonds: 1½ ounc ounces gin, a dash or retto, Creme de Almo de Noyaux, a squeeze rind over the top, add ic

Someone might enjoy PICON. It hasn't been imported here for very long but its slightly sweetish taste is hot-weather refreshing (it was developed in North Africa from a base of oranges, gentian, quinquina bark and alcohol) over rocks or with sparkling water, lemon peel.

IRWIN HOROWITZ

(Continued on page 115)

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FOOD

Continued from page 107

of cold water and bring to a rolling boil. Add a good pinch of salt and pepper. Cover the skillet and boil for 15 minutes, then reduce the heat. Add the eggs, one at a time, and poach for two minutes, then lift carefully to a heated platter.

Place the slices of bread in a heated tureen or casserole. Add the broth. Serve to six in hot soup plates with a poached egg on top. Splendid for Sunday breakfast.

In his book, **Cooking with Pomiane** (Cassirer), Dr. Edouard de Pomiane, the distinguished physiologist of the *Institut Pasteur*, wrote: "In Paris they say that a real bouillabaisse can only be eaten in Marseille. The most extraordinary one I have ever eaten, *Bouillabaisse d'Oeufs*, was prepared for me by a sailor from Toulon." The real *bouillabaisse* is a variety of fish.

Avocats à la Parisienne
(Avocados Parisian Style)

½ cup (1 stick) butter
6 tablespoons flour
2 cups milk, heated to boiling point
Salt
Big pinch cayenne pepper
½ pound button mushrooms
Juice of 1 lemon, strained
Freshly ground pepper
¼ cup cream
½ pound cooked ham
Big pinch dried tarragon
5 to 6 sprigs parsley, minced
1 tablespoon chopped chives
6 large ripe avocados
¼ pound Swiss cheese (about), grated

Melt 6 tablespoons of the butter in a heavy saucepan. Stir in the flour until smooth. Cook over moderate heat, stirring constantly, for about three minutes. Add the hot milk. Beat with a wire whisk until smooth. Cook, whipping constantly, until sauce has thickened noticeably. Season to taste with salt and stir in the cayenne. Keep the sauce warm in a pan of hot water until ready to be served.

Wipe the mushrooms with a clean, damp cloth, snip off the ends of the stems and then mince very fine. Melt the remaining butter in a large, heavy skillet. Add the mushrooms, lemon juice and salt and pepper to taste. Sauté over moderate heat until all the liquid has evaporated. Stir in the cream and cook only until it has thickened into a sauce. Stir into the white sauce. Chop the ham into small cubes, then add it to the sauce. Taste here for salt and pepper, and then stir in all the herbs.

Cut the avocados in half lengthwise and twist gently to separate the halves. Then whack a heavy, sharp knife directly into the seed and twist to lift it out. Cut a sliver off the bottom of each avocado so the fruit will sit straight. Arrange the halves in a buttered ovenproof dish. Fill with the mixture covering the pulp completely. Sprinkle generously with the cheese. Place in a preheated 400° oven just long enough to melt the cheese. (*These can be prepared in advance to this point and reheated, just before serving,* in a preheated 400° oven for approximately 20 minutes.)

A delicious hors d'oeuvre or supper or luncheon dish. Serve two halves per person for lunch or supper but only one as a first course of a meal.

Tarte à l'Oignons
(Onion Tart)

2 cups all-purpose flour, plus 3 tablespoons
¾ cup (1½ sticks) butter, cut coarsely
Salt
5 tablespoons ice water
5 to 6 medium yellow onions peeled and sliced thin
¾ cup heavy cream
4 eggs, slightly beaten
Freshly ground white pepper
Freshly grated nutmeg
⅔ cup milk
1 egg yolk, beaten slightly

Place *2 cups of the flour* in a large bowl. Add 10 tablespoons of the butter and a good pinch of salt. With your fingertips or a pastry blender, work the mixture until you have a "coarse meal." Sprinkle with the water, then gather the dough into a ball. Refrigerate.

Place the onions, the remaining butter and a cup of cold water in a large skillet. Bring to a boil and boil until the onions are soft and all the water has boiled away. Cool.

Mix the remaining flour with the heavy cream until smooth. Add the beaten eggs, salt, pepper and nutmeg to taste. Then stir in the milk. Set aside.

Roll the dough out on a lightly floured board about ⅛-inch thick. Center over a nine-inch pie plate and flute the edge. Place a piece of foil in the pastry shell to form a lining. Fill with dry beans or rice to keep the shell from puffing up when baked. Bake in a preheated 425° oven until the bottom is set and the edges have browned slightly (about 20 minutes). Take from the oven and remove the foil. Brush the shell all over with the beaten yolk. Return to the oven for two minutes to set. Spoon the onions into the shell and pour the cream mixture over all. Bake in a preheated 375° oven for 35 minutes. Serve lukewarm.

Note: The tart can be frozen uncooked, then baked at the same temperatures and served as directed above.

Poulet Basquaise
(Chicken in the Basque Manner)

12 chicken legs, thawed, if frozen
12 chicken thighs, thawed, if frozen
1 pound proscuitto ham, or Canadian bacon, in one piece
24 small white onions
2 cans (one pound, one-ounce size) Italian tomatoes or 4 to 5 large ripe tomatoes, peeled and seeded
3 sweet green peppers
3 sweet red peppers
10 to 12 cloves garlic
⅓ cup vegetable or olive oil (about)
1½ cups dry white wine
Salt
Freshly ground pepper
2 bay leaves
1 teaspoon dried thyme
4 to 5 sprigs parsley

Cut the ham or bacon into ⅓-inch dice. Drop the onions into boiling water for about one minute, then peel and make an X in the root end. Drain the tomatoes (reserve the juice to use some other way). Cut the peppers in half, remove seeds and ribs. Crush the garlic and peel.

Heat about half the oil in a very large, ovenproof casserole. Brown the chicken pieces, a few at a time, on both sides. As they brown, set aside. Add more oil as needed. Add the ham or bacon, onions, peppers and tomatoes. Cook over moderate heat for 10 minutes, stirring occasionally. Stir in the wine and return the chicken pieces to the casserole. Add garlic, salt and pepper to taste. Tie the bay leaves, thyme and parsley in a cheesecloth bag and bury in the casserole. Bring up to a boil on top of the stove, cover and then place in a preheated 350° oven for 25 minutes or until the chicken pieces are tender and the juices run clear when pierced with a fork.

Using a slotted spoon, lift the chicken pieces and all the vegetables to a deep, heated serving platter. Keep warm.

Place the casserole over a good heat and cook until the liquid has reduced to about half. Remove and discard the cheesecloth bag. Spoon some of the sauce over the chicken pieces and pour the remainder into a heated sauceboat. Garnish the platter with bouquets of parsley. Serves 12. (To serve six, use six legs and six thighs.)

Lapin à la Moutarde
(Rabbit with Mustard)

2 packages (about 2½ pounds each, ready-to-cook frozen rabbit, thawed
2 tablespoons peanut or vegetable oil, (about)
½ cup butter, (about)
¼ cup brandy
6 to 8 tablespoons Dijon mustard, (about)
Salt
Freshly ground pepper
1 large yellow onion, peeled and chopped fine
1 cup heavy cream
Cayenne pepper
2 egg yolks, beaten
Juice 1 lemon, strained
Minced parsley

Dry the pieces of rabbit thoroughly with paper towels. Heat *half the oil and butter* in a large heavy skillet and brown the pieces, a few at a time, over a fairly high heat. Add more butter and oil as needed. Arrange in a shallow baking pan large enough so the meat can lie flat. Heat the brandy, pour over the rabbit and ignite. Shake the pan until the flames die out. Sprinkle each piece with salt and pepper, then coat well with mustard.

Put 2 tablespoons of butter and the onion in a clean skillet and cook until softened and lightly browned. Scatter over the meat. If the pan hasn't a lid, seal with heavy-duty foil and cook in a preheated 350° oven for 35 to 40 minutes or until the heaviest piece of meat (the saddle) is tender when pierced with a fork. When cooked, lift the meat to a heated serving platter and keep warm.

Mix the cream, cayenne, egg yolks and lemon juice together. Pour into the baking pan and cook over moderate heat, stirring constantly, until the sauce thickens slightly. *Do not allow it to boil.* Taste for seasoning. Spoon over the meat and serve to six or eight.

*Chicken, cut into serving pieces, can be cooked the same way, and is rather good.

Pain de Veau aux Pistaches
(Veal Loaf with Pistachios)

1½ pounds top round of veal, cut into four slices
½ pound shoulder of veal, ground
2 wide strips fresh fatback (unsalted)
4 tablespoons fresh bread-crumbs (about one slice firm white bread)
2 tablespoons milk
1 whole egg
1 egg yolk
1 package (three-ounce size) cream cheese
3 tablespoons Cognac
4 shallots, peeled and minced or green onion bulbs
Handful parsley sprigs, minced

Freshly ground pepper
Salt
30 unsalted natural pistachios
4 tablespoons (½ stick) butter, melted
2 onions, peeled and quartered

Combine the breadcrumbs and milk. Then add to the ground veal along with the whole egg, egg yolk, cream cheese, Cognac, shallots and parsley. Work the forcemeat together thoroughly with your hands. Add enough salt and pepper to taste.

To form the loaf, place one slice of meat on your work surface. Sprinkle with salt and pepper. Then spread with one-third of the stuffing and scatter 10 of the pistachios over the top. Cover with a second slice of veal and continue alternating the veal, pistachios and forcemeat, finishing with a slice of the veal. Wrap the fatback around the sides, taking care to see that the layers of forcemeat are covered. Tie securely in several places with white string.

Pour the melted butter in a roasting pan just large enough to accommodate the loaf comfortably. Add the onions and sauté for a few minutes. Place the loaf in the pan and bake in a preheated 350° oven for about 1½ hours, basting occasionally with pan juices, or until a meat thermometer registers 160°. Refrigerate. When cold, remove strings and fatback. Slice rather thin, and serve to six.

Mousse de Saumon Froide
(Cold Salmon Mousse)

2 cups clam juice (two seven-ounce bottles) or fish stock
1 pound fresh salmon
1 tablespoon butter
5 to 6 shallots, peeled and minced, or green onion bulbs
¼ cup dry white wine
2 envelopes unflavored gelatin
2 tablespoons Cognac
Salt
Freshly ground white pepper
Pinch freshly ground nutmeg
¾ cup heavy cream

Bring the clam juice to a boil in a deep saucepan. Measure the salmon at the thickest point. (Use a ruler, don't guess.) Place in the bubbling broth. When it comes to a boil again, reduce the heat and simmer 10 minutes per inch. The fish should flake easily when probed with a fork. Lift immediately from the broth and cool. Set the broth aside.

Melt the butter in a small skillet. Add the shallots and ¼ cup of water. Bring to a boil, reduce heat and cook until all the water has evaporated.

Add the wine to the broth, then sprinkle with the gelatin. Bring to a boil and stir over moderate heat until the gelatin has dissolved. Remove any skin and bones from the salmon and flake the fish. Combine with the gelatin mixture and purée in the container of an electric blender. Pour into a bowl and stir in the Cognac, salt, pepper and nutmeg. Cover and refrigerate until *almost* set, giving the mixture an occasional stir.

When the mixture has reached the right consistency, whip the cream until it holds a shape when you lift up the beater. Using a rubber spatula, fold into the salmon mixture thoroughly. Taste here for seasoning; it may need more salt and pepper.

Brush a six-cup decorative mold lightly with vegetable oil. Turn upside down to drain off any excess. Spoon the mousse into the mold, seal with Saran, refrigerate until firm. Serves six.

To serve, unmold on a chilled platter and garnish with lettuce leaves filled with freshly cooked *petits pois* dressed lightly with Sauce *Vinaigrette* and *Tomates Cerises* (cherry tomatoes).

Asperges Mimosa

3 pounds fresh asparagus
Sauce Mimosa:
2 hard-cooked eggs
5 to 6 sprigs parsley, chopped fine
1 tablespoon fresh chives, chopped fine
3 tablespoons wine vinegar
1½ tablespoons Dijon mustard
¾ cup peanut or vegetable oil
Salt
Freshly ground black pepper

Using a heavy, sharp knife, cut off the tough root ends of the asparagus in one fell swoop. Then with a swivel-bladed vegetable knife, peel each spear from the tip down, rolling the stalks around as you work. Tie the spears in small bundles with soft, white string, then drop into a pot of boiling, salted water. Boil briskly, *uncovered,* until a sharp paring knife will pierce the butt ends easily—approximately three to five minutes. Run immediately under cold water to stop the cooking. When cold, lift from the water to a fresh dish towel, cut off strings and wrap in the towel. Refrigerate.

To make the sauce, push the eggs through a fine sieve or food mill to make the "mimosa." Then mix with the parsley and chives. Set aside. Spoon the mustard into a bowl. Add the vinegar and beat with a wire whip until smooth. Gradually add the oil, beating constantly. Season with salt and pepper.

To serve: Arrange the asparagus on a serving platter. Coat lightly with some of the dressing, then sprinkle the tips with the "mimosa." Serve the remainder of the dressing in a bowl. Serve five to six spears per person.

Purée d'Oignons
(Onion Purée)

3 pounds (about 15) yellow onions, peeled and sliced thin
6 tablespoons butter, cut up
Salt
3 tablespoons flour
Heavy cream (¼ to ½ cup)
Generous ¼ teaspoon sugar
Paprika or minced parsley

Combine the onions, butter and *1 cup of water* in a heavy enameled saucepan. Bring to a boil, reduce heat to moderate and cook for one hour or until all the liquid has boiled away and the onions are very tender. Take care to see they do not brown.

Sprinkle the flour over the onions, then stir in thoroughly. Add salt to taste and cook over very low heat, stirring constantly, for five minutes to cook the flour. Keep watching to see that the onions do not brown. The purée must be onion-white.

To purée, pour the onions into the container of an electric blender and add ¼ cup of the cream. Turn motor to high. If there isn't sufficient liquid so the motor works, add a little bit more. What you want to achieve is an onion purée about as thick as mashed potatoes.

Pour the purée back into the saucepan and stir in the sugar. Do not overdo the sugar, as cooked onions have a slightly sweet taste. Taste here for seasoning. The onions take quite a lot of salt, we found. The purée *can be prepared to this point and sealed with Saran, then reheated at serving time over very low heat.* It is very good, indeed, with rabbit or chicken as well as most other meats.

To serve, spoon into a heated vegetable dish and sprinkle with either the paprika or parsley. Will serve about six.

Pilaf au Safran
(Saffron Rice Pilaf)

½ cup (1 stick) butter
3 large yellow onions, peeled and minced fine
2½ cups long grain rice
½ teaspoon powdered saffron
5 cups chicken broth (or four 10½-ounce cans)
Salt
Freshly ground white pepper
Handful of parsley leaves, chopped fine

Heat the butter in a large, heavy saucepan. Add the chopped onions and a cup of water. Bring to a boil and cook until the onions are translucent and all the water has boiled away. Then, stir in the rice.

Combine the saffron and chicken broth. Bring to a boil and stir until the saffron has dissolved. Add to the rice with salt and pepper to taste. Place over low heat and cook, covered, about 20 minutes or until all the broth has been absorbed. Stir in the chopped parsley with a fork. Spoon into a heated serving dish. Serves 12. (To serve six, recipe can be cut in half.)

Feuilleté au Sucre
(Flaky Sugar Cake)

This is a fascinating cake from the Basque country of France made with a dough that is reminiscent of strudel.

2 cups all-purpose flour
1 tablespoon vegetable oil
1 egg
½ teaspoon salt
1 teaspoon lemon juice, strained
2 tablespoons orange flower water*
2 tablespoons Armagnac
¼ cup water
¾ cup sugar
½ cup (1 stick) sweet butter, melted

Sift the flour right into the bowl of the electric mixer. Make a well in the center and add all ingredients *except the sugar and butter.* Mix together with the tips of your fingers and gather into a ball. Attach the dough hook to the mixer and knead at low speed for five to 10 minutes or until the dough is very smooth and elastic.

Divide the dough into six equal parts, shape into balls and coat with melted butter. Place on waxed paper and allow to rest for about 20 minutes.

Butter a nine-inch glass or ceramic pie plate and set aside. Coat a pastry cloth or board well with flour. Roll out one ball of dough paper thin. Then, with your hands stretch it as much as possible without breaking it. Lift to the pie plate, brush well with melted butter and sprinkle with 2 tablespoons of the sugar. Repeat the procedure with each ball of dough. If, as is likely, some of the dough hangs over the edge of the plate, fold it over, butter and sugar it.

Bake in a preheated 350° oven for 30 minutes. Then raise the temperature of the oven to 400° and continue baking until the pastry is golden—approximately 10 minutes.

Serve warm with *Crème Fraiche* (American style): Combine 1 cup heavy cream, whipped until it holds a slight shape, with ½ cup sour cream.

*Orange flower water, made from distilled orange blossoms, imported from France, is usually available in specialty stores.

Dacquoise

This is a fabulous French dessert, made with baked meringue layers, filled and frosted with a delicate butter cream.

7 or 8 slices zwieback

6 eggs, separated
1 cup (two 2½-ounce bags) almonds, skin on
½ teaspoon salt
1½ cups sugar
2 tablespoons flour
2 tablespoons cornstarch
½ teaspoon vanilla extract

Cut three eight-inch circles of parchment paper and place on baking sheets with a dab of butter or shortening underneath each to hold them in place; *OR*, grease the undersides of three eight-inch cake pans, coat with flour, dumping off any excess.

Grind the nuts in an electric blender until very fine; then grind the zwieback. Set both aside. Do not mix.

Place the whites in the bowl of the electric mixer (reserve the yolks to use for the butter cream below). Beat at high speed until frothy. Add the sugar gradually, beating hard and constantly until the meringue holds firm, shiny peaks. Set aside 2 tablespoons of the nuts. Add the remainder along with the zwieback, salt, flour and cornstarch and vanilla. Using a rubber spatula, fold into the meringue thoroughly. Spread about ⅓ of the mixture on the parchment circles or the prepared pans, leaving a *generous* ½ inch margin all around to allow for spreading. Bake in a preheated 250° oven for about 45 minutes. Take from the oven and cool thoroughly.

Coffee-Rum Butter Cream
½ cup (1 stick) butter
1¾ cups sifted confectioners' sugar
6 egg yolks
2 teaspoons *powdered instant* coffee
2 tablespoons dark rum

Cut the butter into pieces, place in a bowl and cream with an electric beater until very soft and light. Gradually add the sugar, beating constantly. When the mixture is smooth, add the yolks, one at a time, beating hard after each addition. Dissolve the coffee in the rum. Mix well into the butter mixture.

To complete the Dacquoise: Using a wide, metal spatula, lift one of the layers to a serving platter. Spread with about one fourth of the butter cream. Top with a second layer and coat with butter cream. Add the third layer. Frost the sides, then the top with the remaining cream. Sprinkle the top with the reserved ground nuts. Refrigerate until serving time.

Gateau Surprise au Chocolat
(Surprise Chocolate Cake)

2 packages (three-ounce size) ladyfingers
5 tablespoons sugar
5 egg yolks
⅔ cup milk, heated to boiling point
6½ squares (one-ounce size) semi-sweet chocolate
¾ cup (1½ sticks) sweet butter, at room temperature
⅓ cup water
⅓ cup kirsch or Grand Marnier

Combine the sugar and egg yolks in the top of a double boiler. Beat with a rotary or electric beater until thick and creamy. Gradually add the hot milk, beating constantly. Place over simmering water and cook, stirring constantly, until the custard will coat a *metal* spoon. Seal with Saran to keep a skin from forming. Cool completely.

Meanwhile, melt the chocolate over hot water. Then cool. When cold, add the butter, cut into bits, and beat into the chocolate until it is absolutely smooth. Stir in the cooled custard until well mixed.

Combine the water and kirsch or Grand Marnier in a flat pan or dish. Take a nine-inch loaf pan. Quickly dip the lady fingers into the liquid (do not allow them to soak or they will fall apart) and line the sides and bottom of the pan. Fill with the chocolate cream. Place a layer of the lady fingers on top of the cream. If any of the fingers extend above the cream on the sides and ends, simply cut them off and discard. Seal with Saran. Refrigerate for at least 24 hours.

Custard
½ cup sugar
5 egg yolks
Pinch of salt
1 teaspoon vanilla
3 cups milk, heated to boiling point

Combine the sugar, yolks, salt and vanilla in the top of the double boiler. Beat with a rotary or electric beater until thick and creamy. Gradually add the hot milk, beating constantly. Place over simmering water and cook, stirring constantly, until the custard will coat a metal spoon. Seal with Saran and refrigerate until cold.

To serve: Turn the cake out onto a serving platter and coat with custard. Pour remainder of custard into a serving bowl.

Sorbet au Rhum
(Rum Sherbet)

1 cup sugar
2 cups water
Peel of 1 orange and 1 lemon
Juice of 1 large navel orange, strained
Juice of 1 lemon, strained
1 cup dry, white wine
Italian meringue:
½ cup sugar
½ tablespoon corn syrup
3 tablespoons water
½ cup rum

Combine the 1 cup of sugar with 2 cups of water and the orange and lemon peels, juice and wine. Bring to a boil. Take off the heat and cool. Lift out and discard the peels. Pour the mixture into two ice trays, dividing the mixture evenly. Place in the freezer (it must maintain zero temperature). Freeze until mushy, stirring occasionally to incorporate the frozen parts that cling to the bottoms and sides.

Shortly before the mixture has reached the mushy stage, make the *Italian meringue:* Combine the sugar, corn syrup and water in a small saucepan. Bring to a boil over medium heat and cook until the syrup reaches the soft ball stage (220° on a candy thermometer). With a rotary or electric beater, whip the egg whites until they almost form a shape. Gradually add the hot syrup in a slow, steady stream, beating constantly. Continue beating until the meringue holds firm, shiny peaks and is cold.

Turn the mixture in the ice trays into a chilled bowl and beat until smooth. Using a rubber spatula, fold in the meringue, then the rum. Pour into the ice trays and return to the freezer for at least two hours.

Note: The sherbet will not be firm but rather "mushy."

To serve, spoon into chilled wine or sherbet glasses. Serves approximately eight.

Fraises, Crème au Vin Blanc
(Strawberries with White Wine Cream)

Wash and hull 2 pints (4 cups) ripe strawberries; drain thoroughly then pat dry with paper towels. Arrange in a large crystal bowl and serve with the *Crème au Vin Blanc*. The *Crème au Vin Blanc*, not unlike a Sabayon (also a wine sauce but served warm), is a very good dessert all by itself.

Cream:
2 tablespoons flour
6 eggs, separated
½ cup sugar
1 cup dry, white wine
Pinch of salt

Combine the flour, egg yolks and sugar in the top of the double boiler. Beat with a rotary or electric beater until very thick and creamy. Stir in the wine. Place over simmering water and cook, whipping constantly, until the sauce thickens noticeably. Seal the surface with Saran and refrigerate until cold.

Add a pinch of salt to the egg whites and beat until they hold firm, shiny peaks. With a wire whip, beat about a third into the custard. Pour the custard over the remaining whites and fold in with a rubber spatula. Pour into a serving bowl and chill. As a dessert without fruit, it will serve approximately six persons.

Sauce Salade

One of the most delicious and interesting salad dressings we've come across in a long, long time comes to us from that most distinguished publication, **The Craig Claiborne Journal.**

2 teaspoons Dijon or Dusseldorf mustard
2 teaspoons red wine vinegar
2 teaspoons raw egg yolk* (break the yolk and measure)
¼ teaspoon Worcestershire sauce
Tabasco to taste
6 tablespoons peanut or olive oil
Salt
Freshly ground pepper
2 teaspoons heavy cream
Lemon juice

Combine the mustard, vinegar, egg yolk, Worcestershire and Tabasco in a salad bowl. With a wire whip, start beating the mixture rapidly. Gradually add the oil, beating constantly. At this point, the sauce should be like a thin mayonnaise. Beat in salt and pepper to taste, the cream and a few drops of lemon juice. Makes about one-half cup or enough to serve six. Especially good with Boston lettuce.

*One large egg measures six teaspoons of yolk.

Sauce Vinaigrette
(French Dressing)

This basic French dressing is a mixture of good wine vinegar, good oil, salt and pepper and Dijon mustard. The proportions depend on an individual's taste. The usual measurements are three or four parts oil to one part vinegar. Here are the measurements we use, but we suggest you make it by the taste-as-you-go method.

1 teaspoon Dijon mustard
1 tablespoon vinegar
6 tablespoons vegetable, peanut or olive oil
Salt
Freshly ground pepper

Combine the mustard and vinegar in a salad bowl and beat with a whisk until smooth. Add the oil drop by drop, beating constantly. Then beat in the salt and pepper. Taste to determine if you need more of anything. Makes about ½ cup.

Croutons
(Sautéed Bread)

Sliced, firm, white bread, cut into rounds or triangles, makes perfect croutons. For eight slices, allow about 6 tablespoons of sweet butter or oil. Sauté the bread briefly until brown on both sides. These make a nice crisp accompaniment to soft dishes (soufflés, for example) and to salads. ■

DRINKS

Continued from page 108

People always look aghast when we bring out PORTO before dinner, but that's before they try white Porto—nicely dry, a great aperitif if properly chilled. For someone in the mood to experiment, we can bring out the Porto Wine Institute's recipe book (Port—the Now Drink, free from B. Brown Associates, 305 E. 45th St., New York City 10017). And we'll set out VERMOUTH and dry SHERRY, naturally.

We might set out brandy for a CALIFORNIA QUAKE (California because it was developed by the California Brandy Institute): Shake 1½ ounces brandy or Cognac, 1 ounce lemon juice and 1 teaspoon sugar with cracked ice; strain into a 10-ounce glass, add ice cubes, fill with chilled Champagne. Stir.

CHAMPAGNE is, of course, the perfect predinner drink before any meal—all by itself alone.

For nondrinkers, we'll have something old, tomato juice, and also something new, Schweppes' DUST CUTTER: A capful of Rose's Lime Juice in a tall glass of tonic water.

If we decide to have our drinks on the patio? A SURFER, that's what: 1½ ounces of light rum and ¾ ounce Triple Sec poured over crushed ice in a long glass, then all the way up with pineapple juice, a good stir, a pineapple stick and a lime wedge.

Or we might make up an exotic dark rum combination, like SAFARI COOLER: 1 teaspoon lime juice, 1½ ounces Galliano, 1½ to 2 ounces Jamaican rum (the drink was created by Tom Noonan, owner of the Miranda Hill hotel in Montego Bay), 2 teaspoons sugar, blended or shaken very hard with crushed ice.

Once we have the dark rum open, we must start our Rum-crock. So many of the special offers you see in liquor retail stores are too gimmicky, but this one is great fun and usable: a combination package of Myer's RUM and a 1½-quart brown crock for marinating fruit. If we started that tonight, the fruit would be ready for dessert next week.

We possibly could talk the Martini drinkers into being adventurous, too, with this variation of the DIPLOMAT: 1½ to 2 ounces gin, ½ ounce French Vermouth, 1½ teaspoons Curacao and ½ teaspoon Italian Vermouth stirred together with cracked ice and then strained into a cocktail glass.

Or we could fill the cart with all the ingredients for SOURS. The procedure is the same for all: Shake spirit, citrus juice and sugar (if called for) together with cracked ice. Then strain into a Whiskey Sour Glass (adding a splash of club soda to Whiskey, Scotch and Vodka Sours) and garnish with a slice of orange or lime and a cherry. Proportions are about the same: For Whiskey Sour, Vodka Sour, Tequila Sour, Rum Sour or Cognac or Brandy Sour, use 1½ ounces Bourbon, rye, blended or Canadian whiskey, vodka, tequila, rum, brandy or Cognac to the juice of half a lemon and ½ teaspoon sugar; for Scotch Sour, 1½ ounces Scotch to the juice of half a lime and ½ teaspoon confectioners' sugar; for Blackberry Sour, 1½ ounces Blackberry Flavored Brandy to ¾ ounce (half a jigger) lime juice and ½ teaspoon sugar; for Apricot Sour, ½ ounce Apricot Flavored Brandy to the juice of half a lemon (no sugar).

Why are we worrying? It's just some good friends coming for a relaxing evening; the company is far more important than what we serve. So we'll roll the bar cart out to the terrace and while everyone is playing bartender for himself, we'll order food from that Chinese restaurant we all like—and chill a bottle of WAN FU, the wine Peter Sichel has blended (from French wines) especially to go with Oriental food. □ By LINDA B. DOWNS ■

MOVING

Continued from page 105

pets. Send books parcel post. Rates for Drive-Away companies that deliver cars to other towns may be lower than shipping the car on the van.

As the actual day of your move nears, you'll be swamped with brain-battering details, like having the gas and electricity turned off, packing your family's suitcases, bidding neighbors goodby. One item to keep through the day you move: the telephone. If the mover is late turning up or if there is other trouble, you can call the moving firm. Be done with all else by moving day. You'll need to focus on your "household goods descriptive inventory." If something is not listed here, the moving company is not responsible for it. And while it might ease your moving-day chores to let the maid check the list, only you will know if every item—especially valuables—is really in this inventory. Check it, too, for the official description of the condition of your furniture. If you don't agree a chair is scratched, write "I do not agree" on the inventory by the description.

When the last scrap is said to be sealed in the van, recheck all rooms, closets, nooks. Remember, when you sign the inventory, you agree all items listed are on the van and in the described condition. Check the bill of lading to be sure the information on it is correct, and the tare (original) weight of the van is on it. Fill in the insurance statement, before you sign.

After the van rolls off into the sunset, there's no telling when you'll see it again. The delivery date on the bill of lading is decorative. A mover by law is allowed to deliver with "reasonable" dispatch since he may have four or five loads on one van. The van may reach you days or weeks late, early or—who knows?—even on time. Quiz your driver about his route. Someone must be eagerly waiting to receive the shipment when it does show up. If you stand up the driver, he'll dump the shipment into storage at a warehouse (at your expense).

If the van is AWOL for ages and the reason is other than an act of God over which the mover has no control, you can file an "inconvenience claim" for your receipted expenses. However, debates do arise over fault. If the truck broke down, who's to blame: the mover or God?

Ask the mover to warn you about the final weight and charge in case it goes over estimate. A mover delivers C.O.D. —no money, no furniture. If the bill is over estimate, you've got to pay the estimated price plus 10% or $25, whichever is greater, to get your goods. The balance is due in 15 days. The mover will take cash, a money order or a certified check before unloading. A personal check won't do, though you can prepay with one.

If your shipment gained a lot of weight on the road, ask for a reweigh. It's not a bad idea anyway. If at all possible, be there at the weigh-in so you will be satisfied with the total. A reweigh will cost about $20, but you'll be billed for the lower of the two weights. And if there should be a difference of 120 pounds or more, the carrier picks up the reweighing charge.

As soon as the van doors are opened, stand tall, sharpened pencil in hand, to check off on the inventory, each item as it is carried off the van. It sounds like a tedious undertaking. It is. But by checking off items, you'll know what has arrived and what, if anything, is missing. It's simple to search the van while it is parked outside your home. If the missing item isn't on the van, list it as lost on the inventory. You can check for and note any damage on same. If you packed, examine cartons for damage. This step is crucial because there's a most "important notice" on the inventory stating: "Before signing, check shipment, count items and describe loss or damage," with space for descriptions, remarks and exceptions. This is the best proof you've got.

If there are no written exceptions, your signing the inventory signifies an agreement to accept a complete shipment. Don't sign away the legal leg you may need to stand on. If it's impossible to check every item, then sign it "subject to future claims."

Follow up with a letter to the mover about the damaged and lost items you noted on the inventory or discovered later. The mover's reply will be a claim to fill out. You only get to file one claim: It will not be reopened. Be complete.

The mover has a choice of repairing damage or paying you for the item's current value, based on a depreciation scale.

The mover must settle within 120 days or keep you posted each month about what's happening. Most do. If not, a mover's own insurance company is on file with the ICC. The company may be willing to settle, even if the mover is not. You can sue. Also on file with the ICC is the mover's agent for legal services.

Hopefully, though, all that might go wrong won't and the worst post-move worry you'll have is where to put all your intact, unmarred belongings.

MOVING CHECKLIST

Choose a reliable mover.

Keep in mind the estimate is a guess, not a bid or a bill.

Protect your belongings with adequate insurance.

Get written appraisals on all valuable objects.

Check mover's descriptions of your furniture's condition on the inventory. If you disagree, say so on it.

Be flexible on delivery date.

Have payment ready when mover delivers.

Check off your goods against the inventory at delivery.

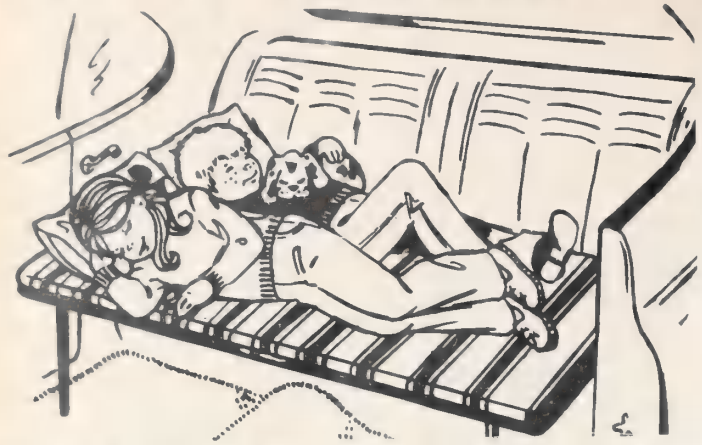
List any damaged or lost items on the inventory before you put your signature on it.

File a claim for damage or for a loss as soon as possible. ■

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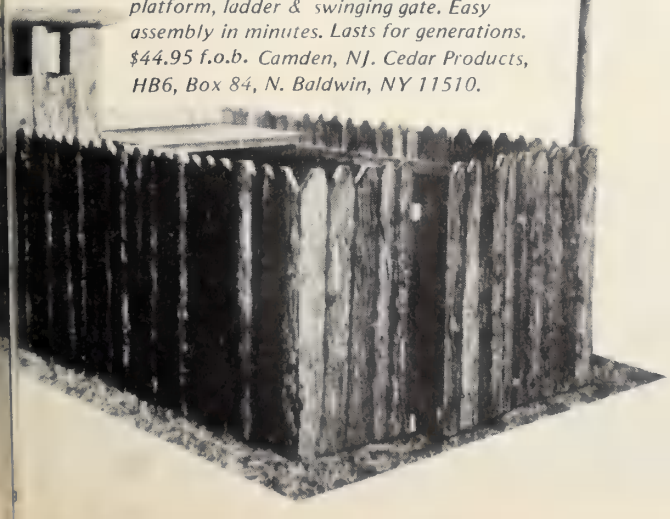


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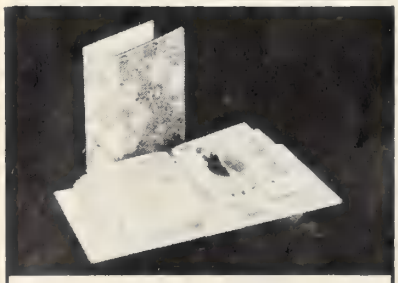
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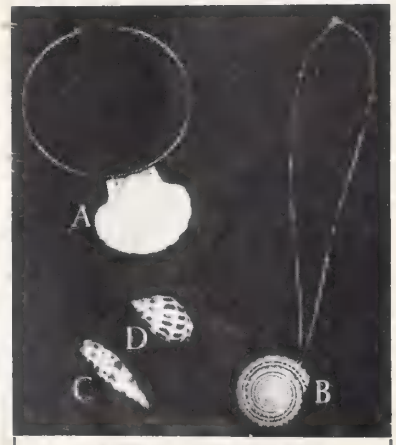
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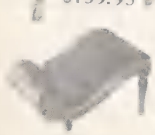
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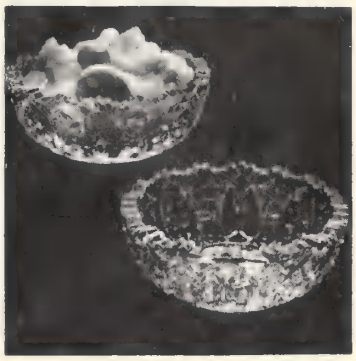
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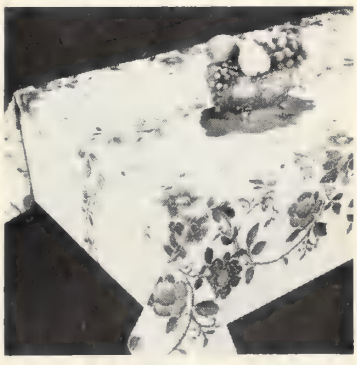
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PERSONALIZED! IT'S YOUR BAG

Truly a handy carry-all, "now"-styled to click with the modern pace, and it lasts & lasts. And to make it yours alone, we'll even "brand" the traditional leather "patch" with the first name you specify! A fabulous find at a mere $3.99 or two for just $6.95!

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Enjoy the Wok way of life with this superb pan of heavy, lifetime stainless steel! Discover the joys of Oriental cookery—budget-wise, low in calories, healthful. Serve gourmet party treats, hearty one-dish family meals—your one essential, the age-old authentic Wok pan. Try it for other cooking, too—its unique shape "gentles" food, sautes with mere drops of oil, fluffs omelets, adds new flavor to old recipes! Deep dome lid for steaming and slow-simmer, ring stand for even, scorch-free heat.

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GOURMET WOK, 12" polished stainless steel, shaped stay-cool jet handles; polished aluminum lid, matching knob; hefty steel stand; recipes.
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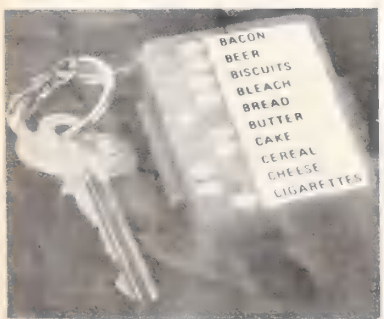
Easy step-in with long diagonal zip gives you a comfortable wrap-look A-line. Dress weight Denim in Polyester & Cotton. Machine-Washable. **Blue with red/white trim.** Sizes 12-20 & 14½-24½.

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Never again forget that all important grocery shopping list. It's on the key chain. There are 40 every day items on the list. 10 on the front. Open it like a book and 20 are inside, 10 more on the back. When making up the shopping list just slide the markers over to the item you need, pocket the key chain and the list goes right on with you. Get an extra for the husband. He will know what to pick up on his way home from the office. Choose blue or yellow.

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34" high work table
36" x 24", $99.50
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or choose 30" dining height table at same prices.
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Two-inch thick maple butcher block top, durable bench-construction frame. Sent express collect. In Illinois, add applicable taxes. Send check or money order, no C.O.D.'s please.

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Turtle Boat is a full-of-fun floc Electronically-welded inflatab vinyl is unaffected by sun, sa chlorine. Holds two youngste or one adult. 66" long, 2 c chambers. Nice extra: remo able floor board. Doubles poolside sun mat. $15.95, post. incl. carrying case, ma tenance kit, 1 yr. warranty. T Patio, HB6, 550 Powell, S Francisco, CA 94108

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From the Galloping Gourmet Collection!

"Given the proper tools, cooking can be a joyful, passionate experience!"
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Spurtle? The name comes from an old Scottish stirring stick. Graham Kerr has updated the design with these five unique kitchen tools making for better mixing, blending, whipping and scraping. Use these marvelous tools to turn out creamier sauces, fluffier frostings—or a hundred other delectable dishes! Beautifully shaped of natural hardwood for long lasting serviceability. Stain and odor resistant, complete with hanging rack. A great gift for the cook—especially if it's you!



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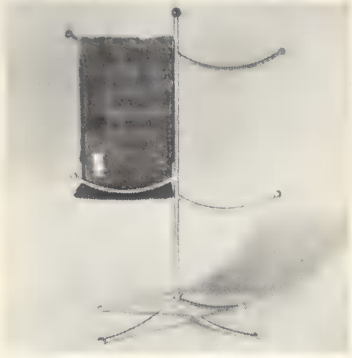
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COLONIAL GARDEN Kitchens 270 W. Merrick Rd. Dept. HB-6 Valley Stream, N. Y. 11582

our Very Own Handiwork akes the best gift of all (and nbroidery work is easier than u think). #9150 wallhanging th enchanting design stamped blue linen. Linen yarns of auve, lilac, yellow & green. vedish import. 11¾ x 13¾", 9.25 plus $1 post. Catalog, $2 efundable with $25 order). ön, 55 Lambert Lane, BE6, ew Rochelle, NY 10804



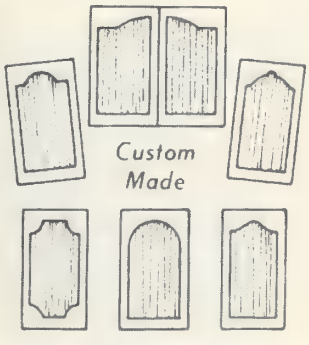
ast Is Best when it comes to ving guest towels or tea wels a decorative lift. Coun- r top, space-saving towel tree quires only 5½" depth. ands 20½" high. Specify oice of bright brass plate TT-5B) or Danish nickel plate TT-5N) finish. $7.45 postpaid. . Nicholas Boutiques, HB6, nta Claus, Indiana 47579



Bare & To Pair. Tri-Kini dou- e knit polyester swimsuit in h pink, purple, polka dots & wers, or rainbow pastel blend. ups or halter can be worn inde- ndently. No straps, bones. res! Wear pants with cups or lter; pants with cups *and* lter. Tri-Kini Cups $12, halter o $10, pants, $10. 50¢ post. ecify size. Bleuette, HB6, 9 Fifth Ave., New York 10017



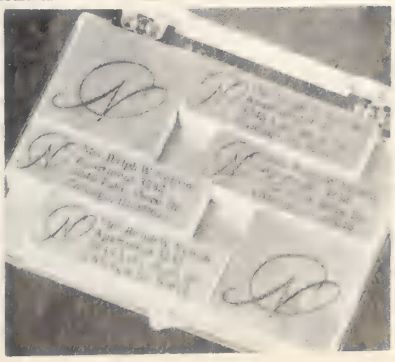
bric Frames are a decorator's oice as inside window cover- gs. 6 different classic de- gns—custom-made to your ex- t size specifications—come ged, sanded, ready-to-paint stain. Hardware is included. bric inserts are not. Free bro- ure tells how to measure and tall. Town & Country Wood- aft, B6, 219 N. Carpenter, icago, Illinois 60607



op-Leaf Table Cart. 11½" ck Butcher Block with round- corners. With leaves down, x18"; with leaves up 30x36". epherd casters lock. Overall 30". Stainless steel frame, 00. Matte black steel frame, 70. Removable Butcher ck bottom shelf, $19.90. . coll. No COD's. Catalog, J&D Brauner, 1331 S. Mich- n, HB6, Chicago, IL 60605



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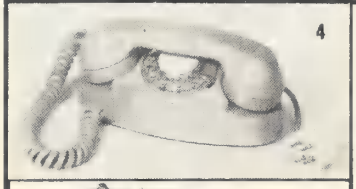
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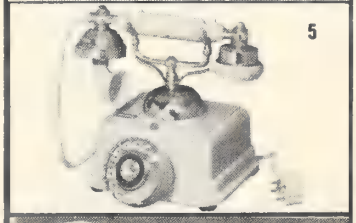
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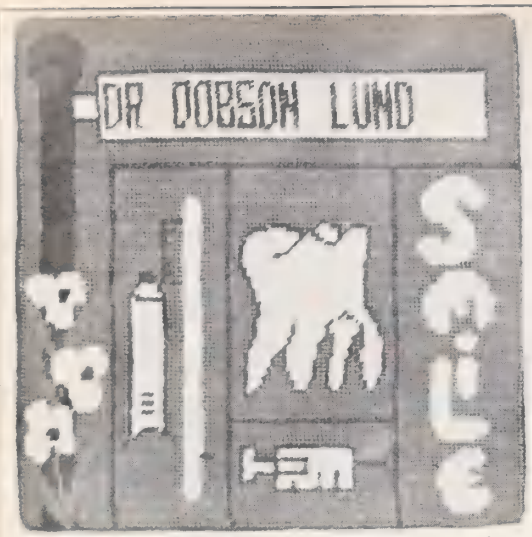
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Add $1.50 shipping and Handling Charge for each phone ordered east of Mississippi. $2.00 for each phone west of Mississippi. Enclose check or Money Order. No C.O.D.'s



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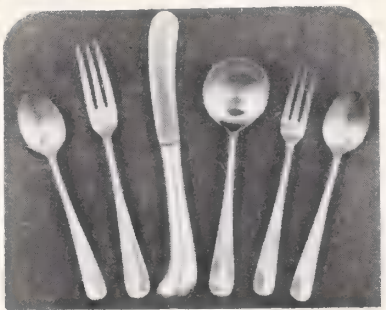
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in an heirloom tradition

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50-piece service for 8 ..... $34.95
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Steak Set, 8-piece pistol handles (not shown). Gift boxed. $16.95

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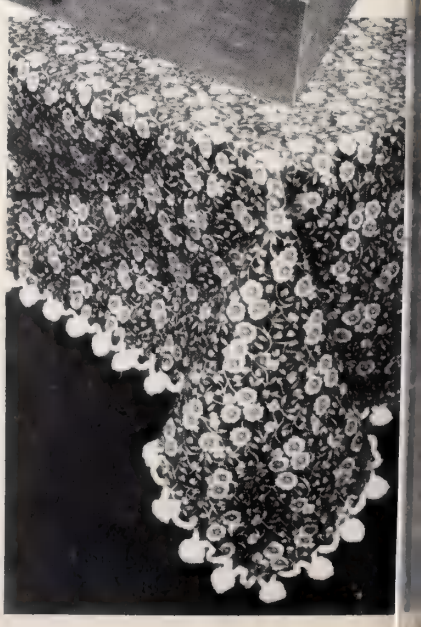
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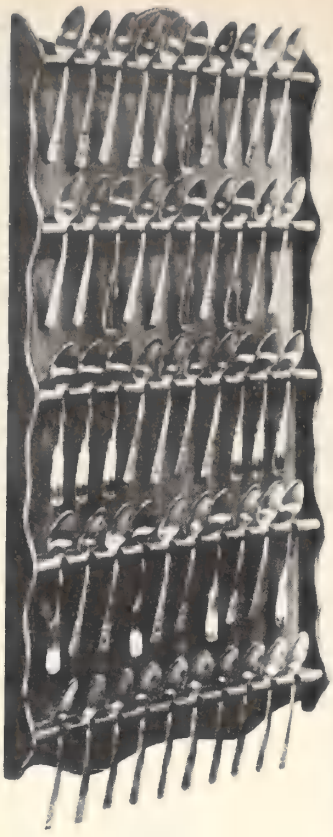


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NGLAND

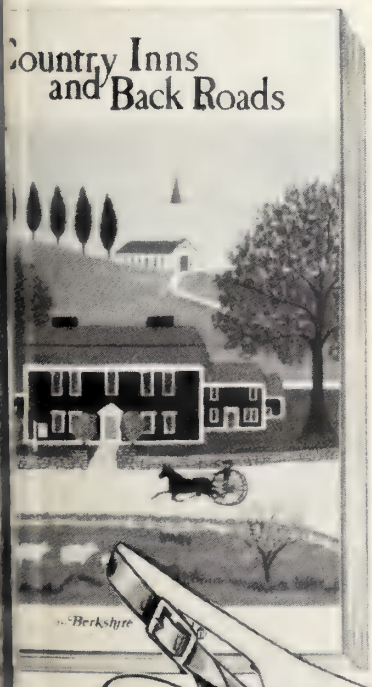


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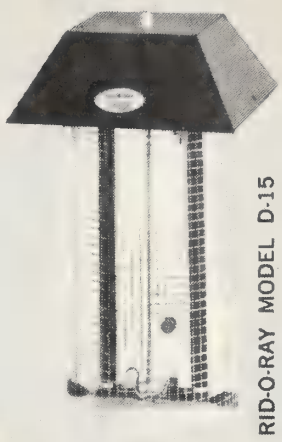
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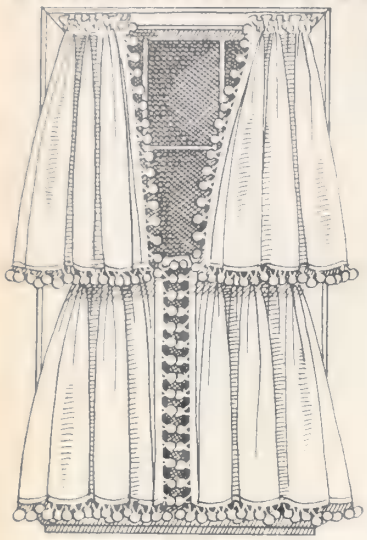
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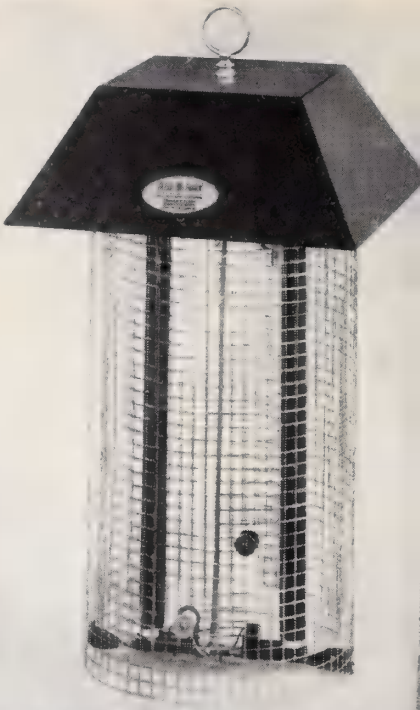
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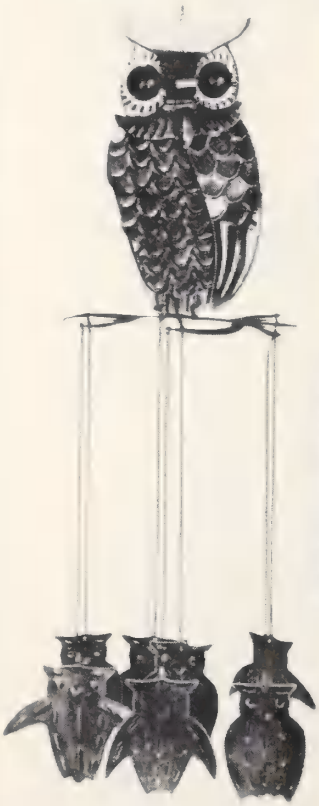
COUNTRY CURTAINS

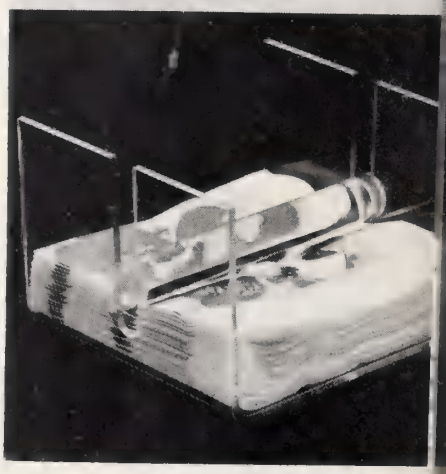
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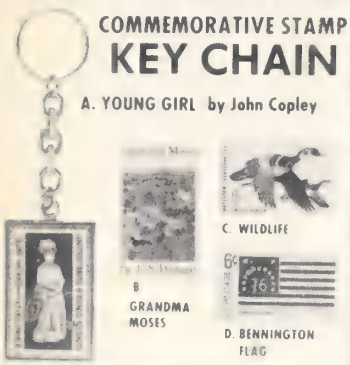




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Lazy Daisy

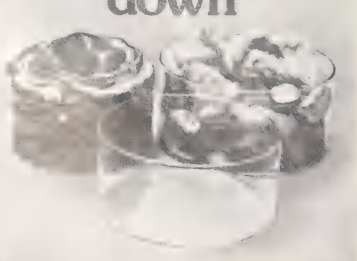
Stitch this "happy" bunch of orange daisies set in a brown [illegible] against a rich gold background. Kit makes this "fun" 16" x 16" picture including design on light gold homespun, embroidery yarn, needle and easy-to-follow instructions only **$4.95** plus 45¢ postage. No COD's (Mass. res. add 3% tax)

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The World of **Stitch 'n Knit**

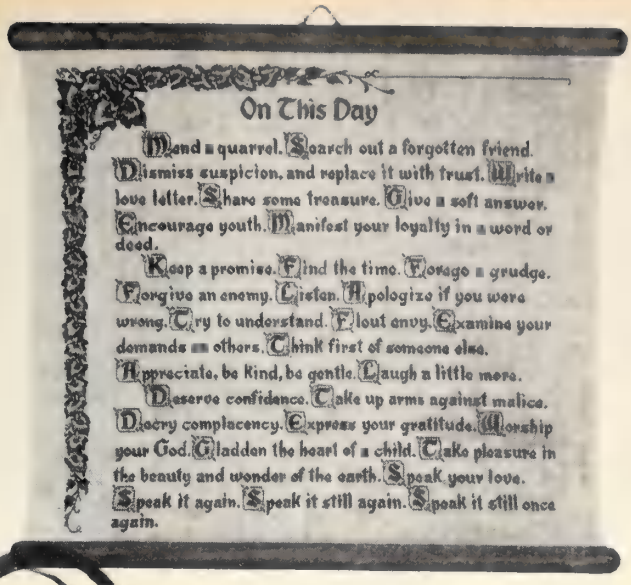
Dept. HB063, P.O. Box 709, Framingham, Mass. 01701

One cost that's going down



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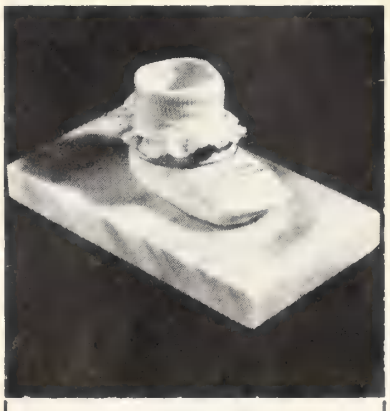


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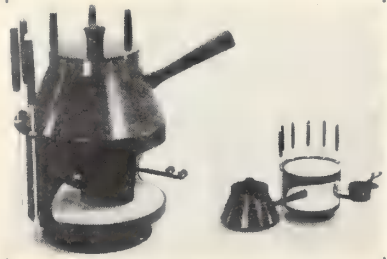
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WOOD WINDOW BOXES



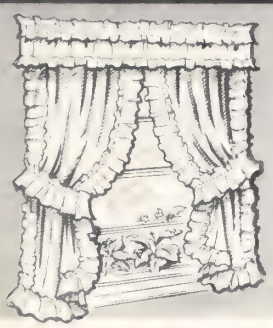
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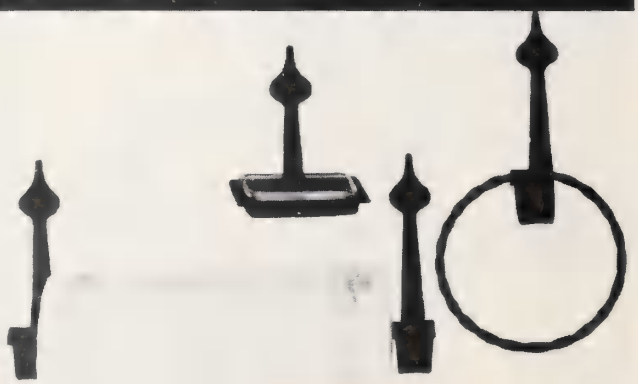
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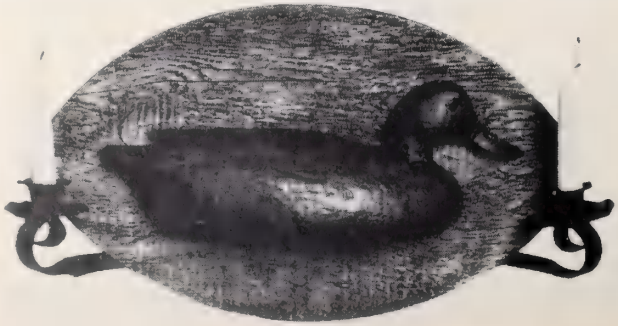
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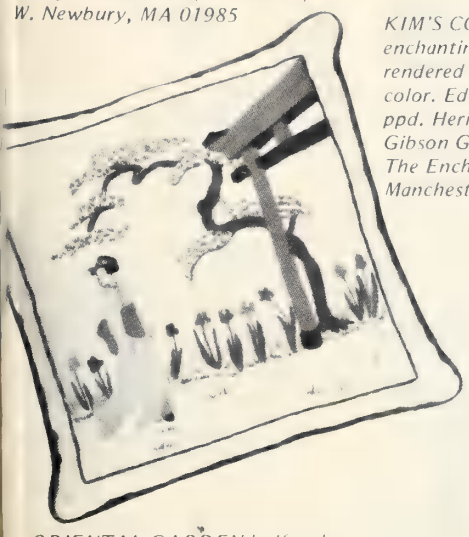




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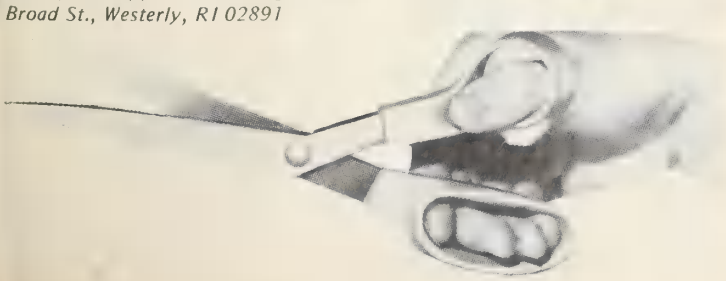


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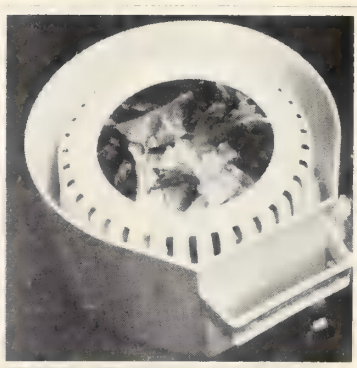


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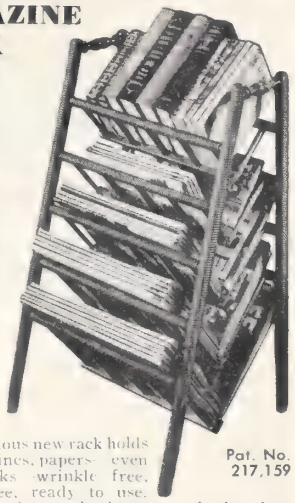
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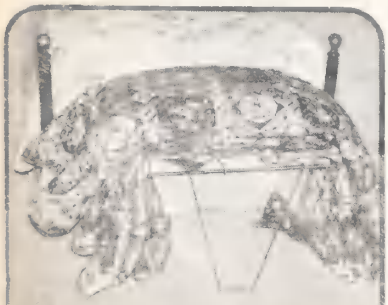
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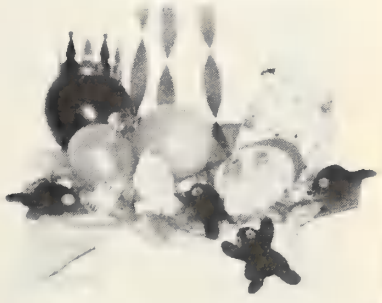


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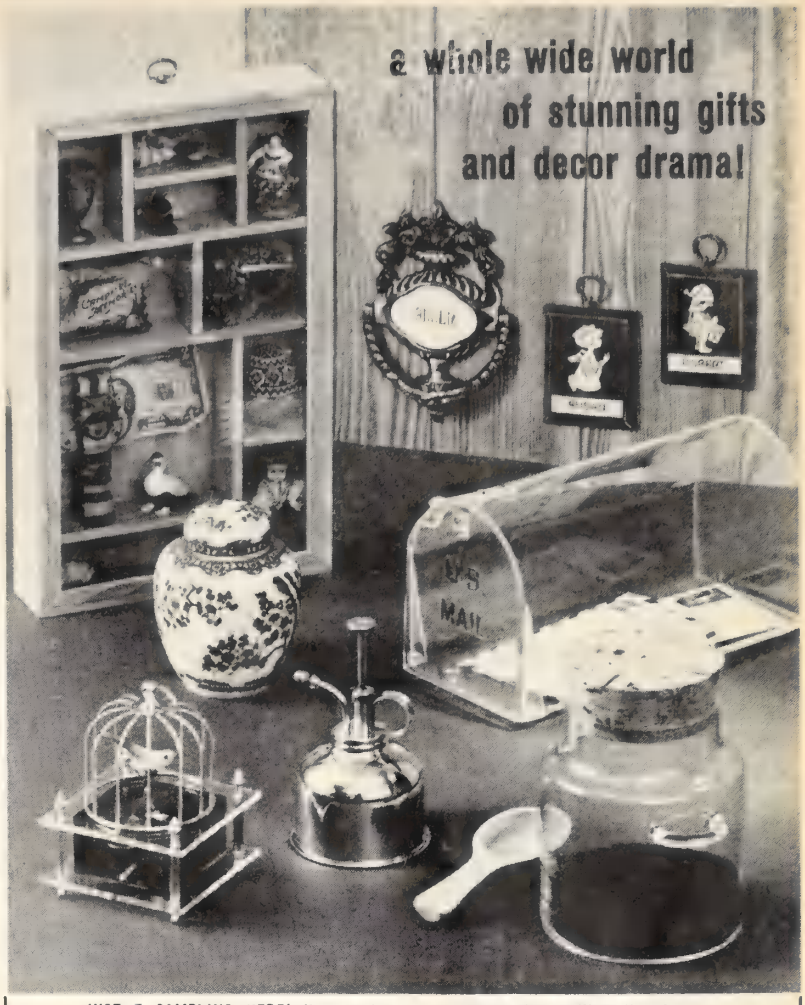




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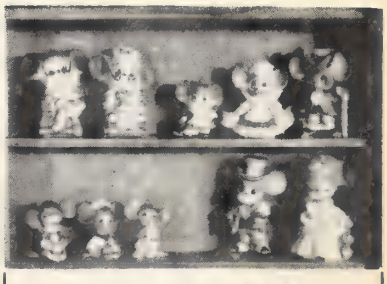


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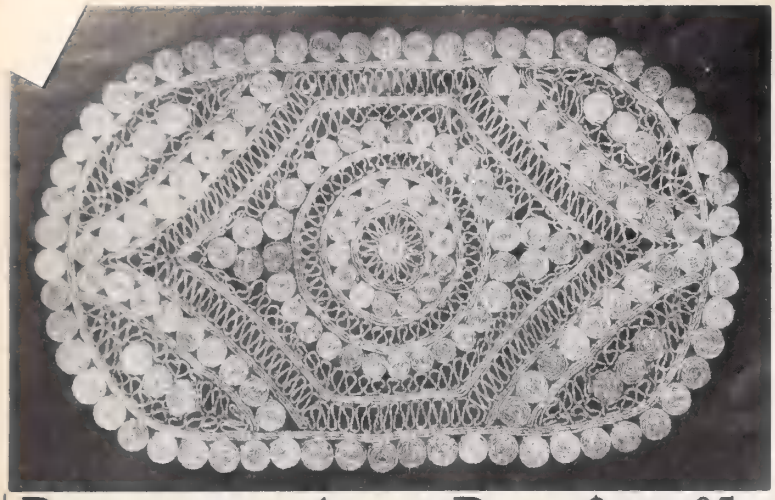
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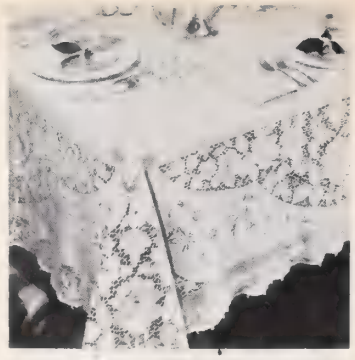
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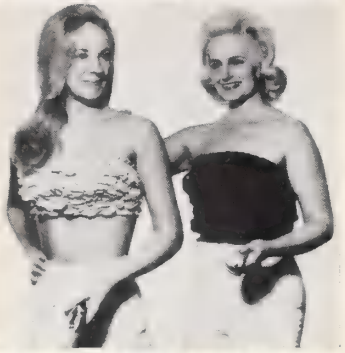
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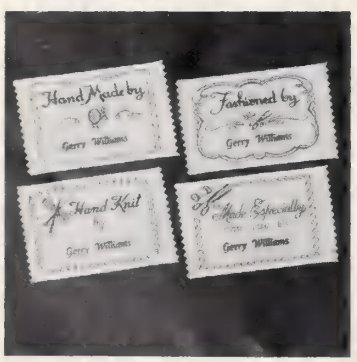
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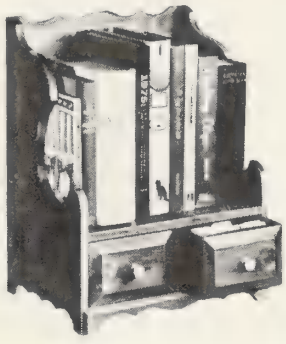
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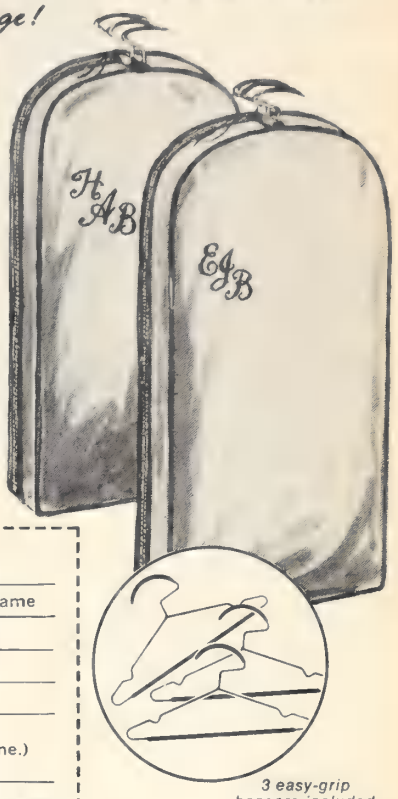


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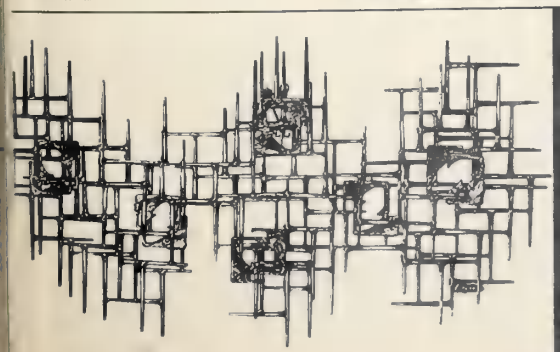


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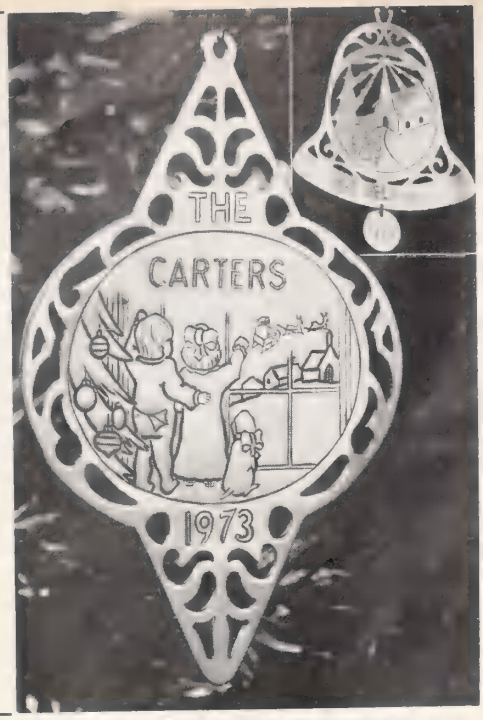
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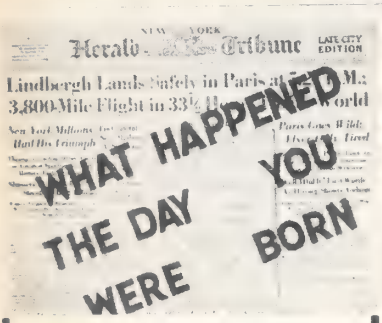
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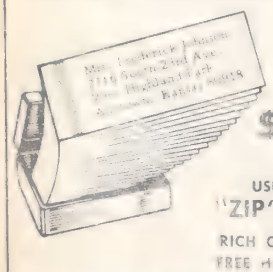
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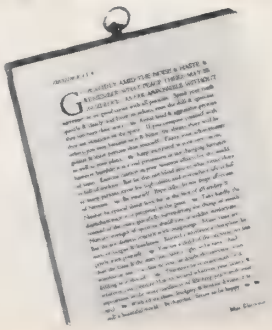


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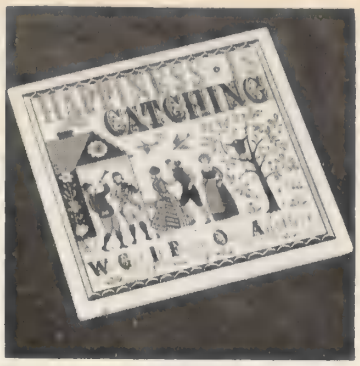


DESIDERATA/a poem to live by

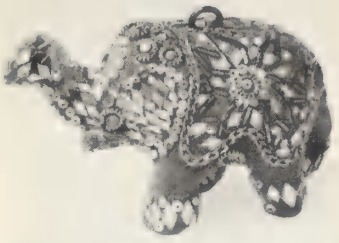
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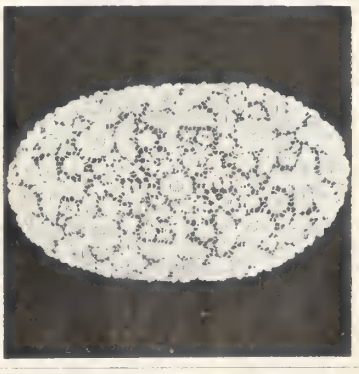
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The author of their happy slim state, M. de Ville, a fat-fighting failure of many years who admits to having little will power, seems to have stumbled onto a satisfyingly sure-fire system. Desperately searching for an effortless way to lose weight, he dedicated himself to exploding the mysteries of nutrition and weight control and finally substituted the complex columns of vitamins, calories, fats, proteins and carbohydrates for simple ratio numbers covering most foods. His adherents merely choose from 35 common foods which have ratio factor designations between 4 and 10 and they lose weight extremely fast. No hunger hangups, no counting, no measuring, no exercise. Just eat! After 15 pounds have vanished they graduate to a higher factor category to include selections from 60 foods. Only seven in a thousand reported poor results.

Taking only a minute or two to learn, the method has recently been printed in a limited booklet edition. "This Digital Diet Method – A Super Speed Slimming and Rejuvenating System of Food Selection" can be obtained by sending $2 to Hartford Publishing Corp., Dept. 127, 79 Savage Road, Denville, N.J. 07834. If your weight problem has seemed unbeatable, you owe it to yourself to clip this article now and request a copy right away. They pledge a refund if you fail to lose 8-12 pounds the first week, so don't waste another second suffering while ugly fat robs you of attractive youthful vitality. (Copyright 1973, Hartford Pub. Corp.)

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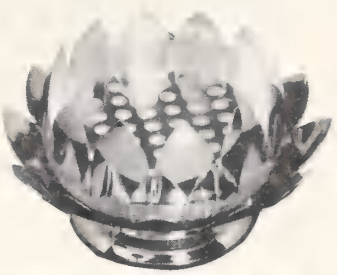
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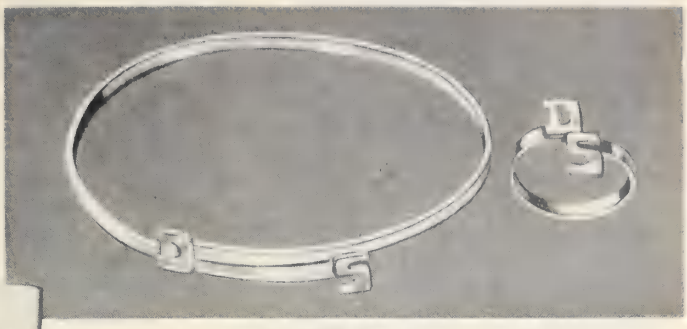


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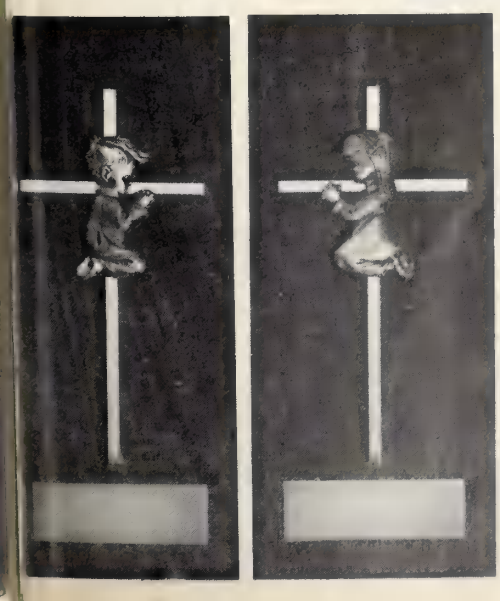
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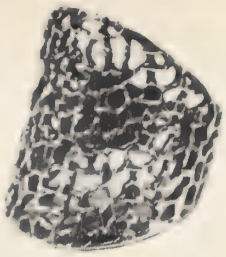


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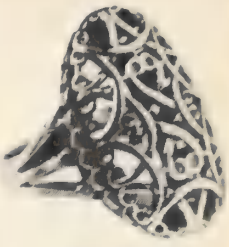




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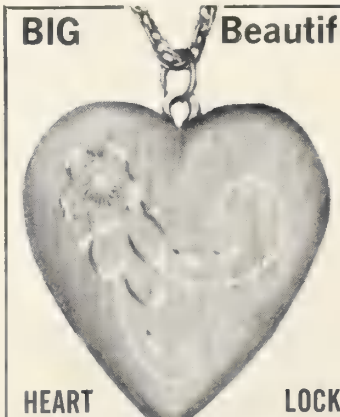
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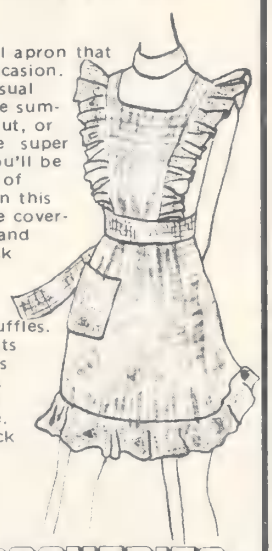
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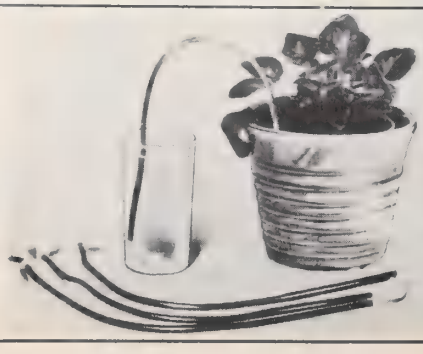
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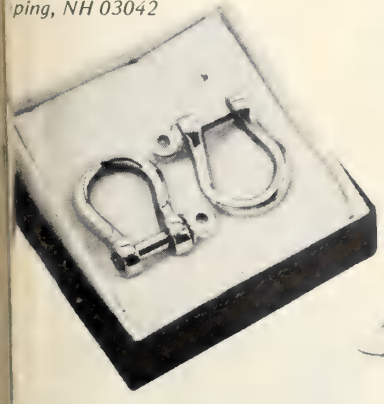


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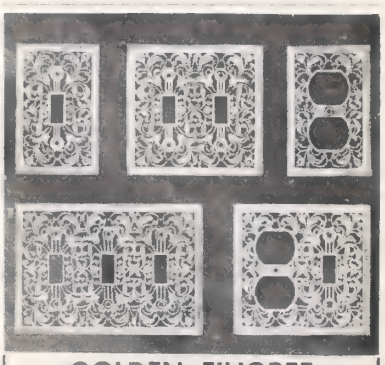


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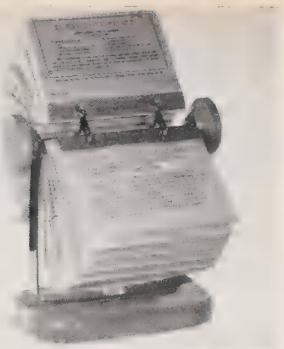
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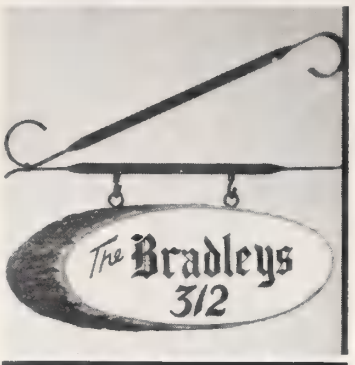
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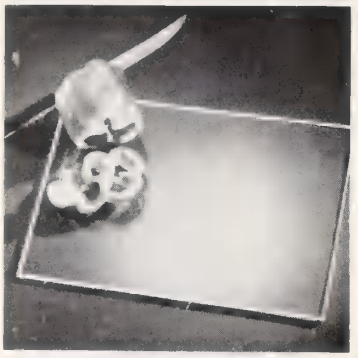
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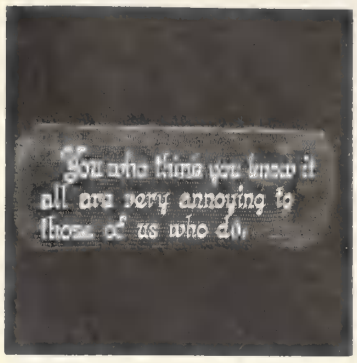
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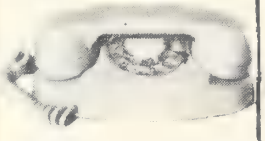
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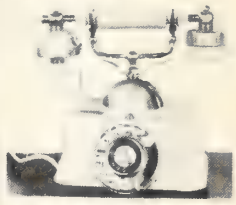
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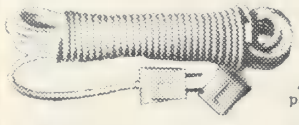
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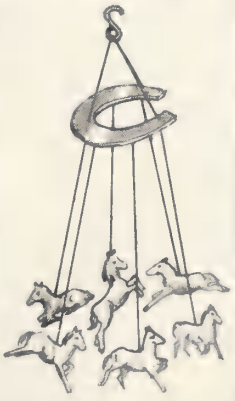
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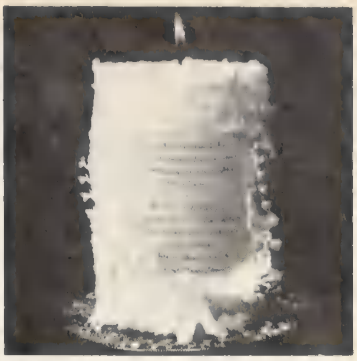


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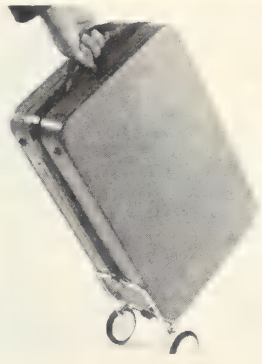
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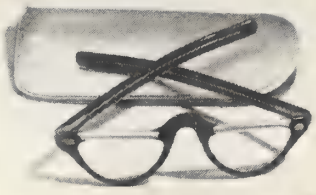
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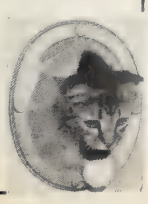


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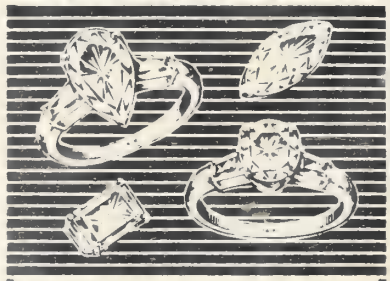
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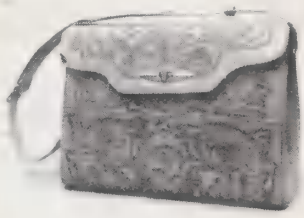
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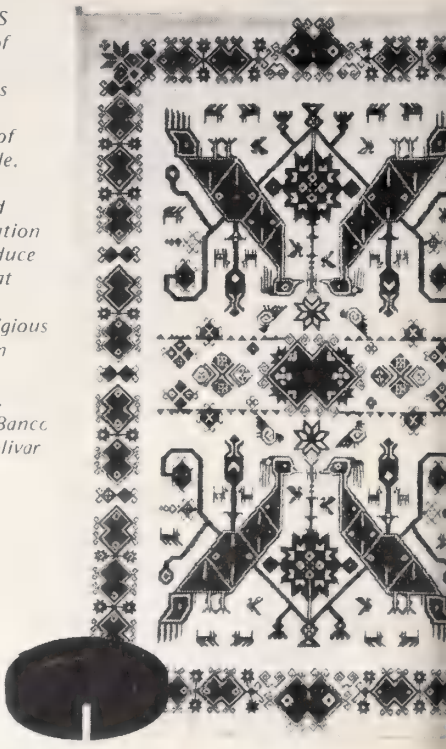
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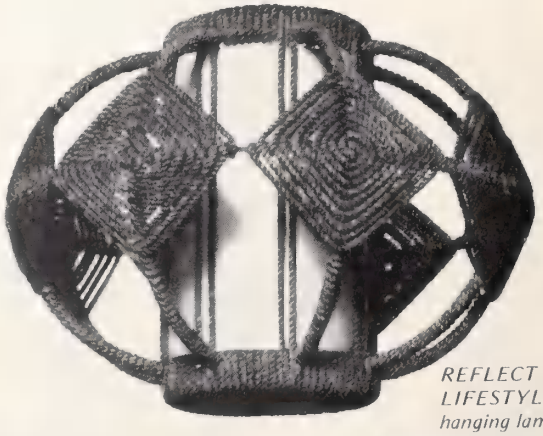
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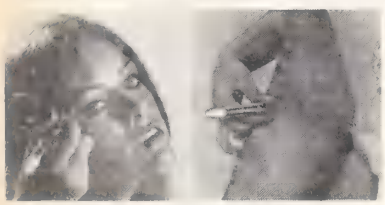
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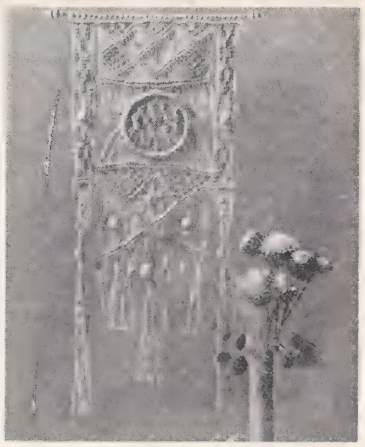
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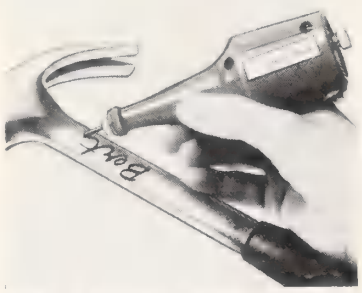


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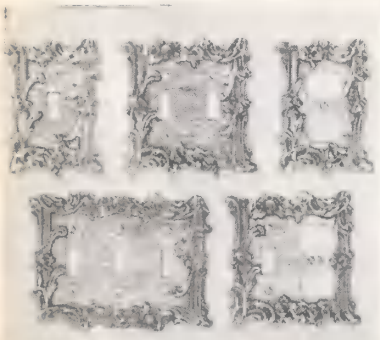
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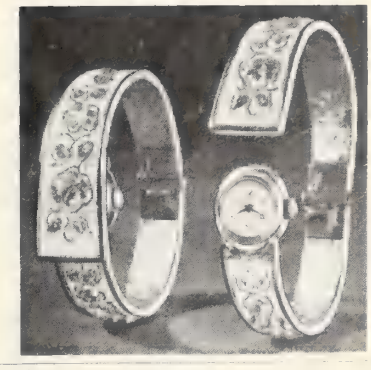
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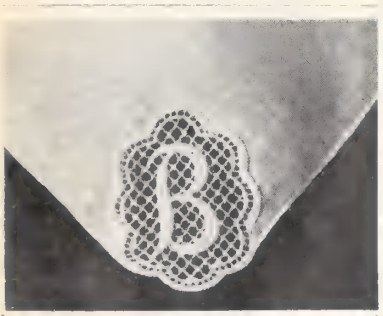


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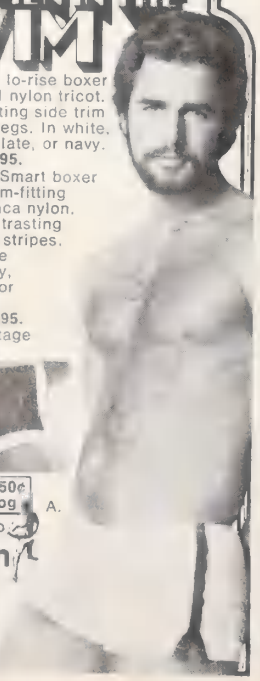
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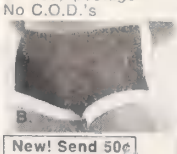
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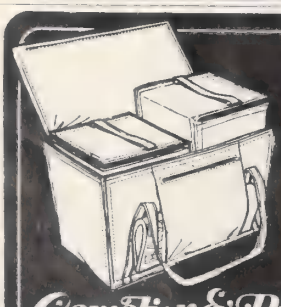


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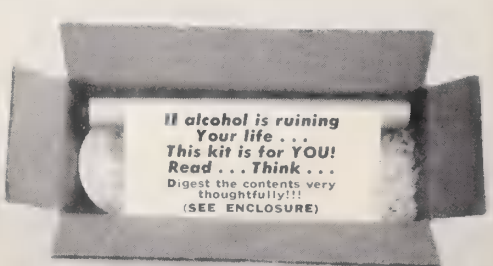
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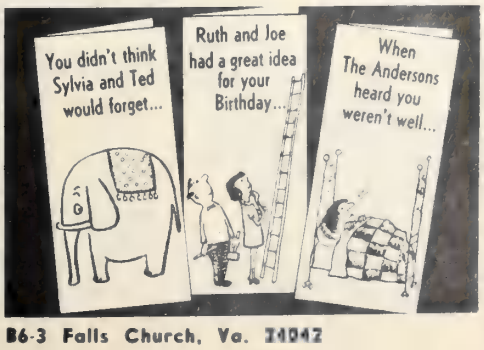
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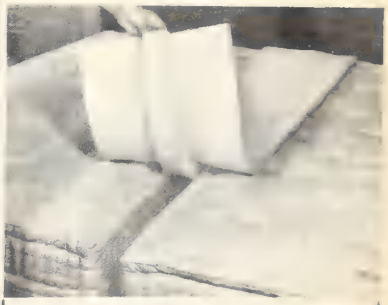
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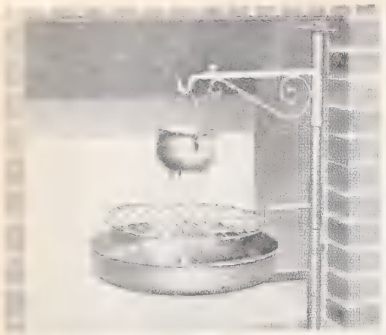


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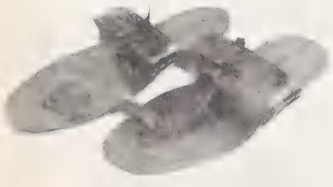
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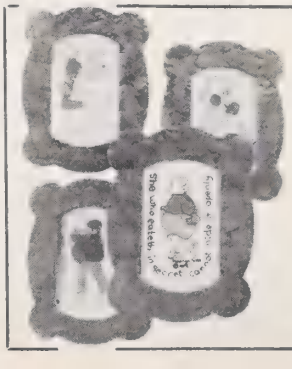


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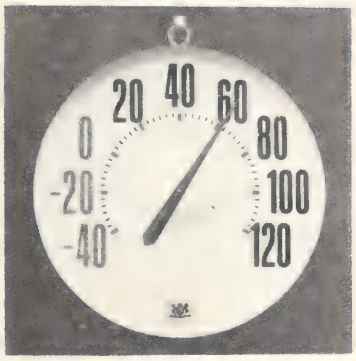
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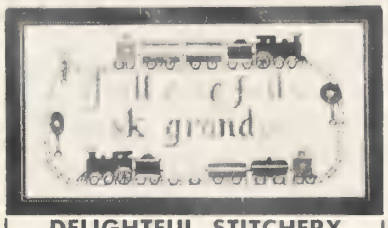
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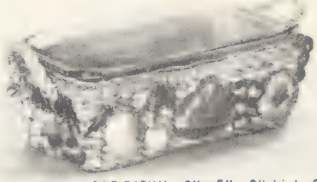


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THE HOUSE BEAUTIFUL CHEF

How to poach an egg—properly

By Jacques Pépin

Poached eggs lend themselves to an infinite number of combinations, from the very simple poached egg on toast to the very sophisticated Eggs Benedict served with ham, hollandaise sauce and truffles. It actually is very simple to poach an egg properly—and it is an operation that can be done several days ahead (as most restaurants do), eliminating any last-minute panic when you want to serve several people at once. Try this idea for your next brunch.



To poach six eggs, pour 2½ to three quarts of water and 1/3 cup white vinegar (to help firm the egg whites) into a large, shallow, wide pan. Bring to a boil, then reduce to simmer. Break the eggs (the fresher the better) one at a time into a saucer or any small container. Then slip each egg into the simmering water, adding them quickly so that they will be equally cooked. Keep the water at a simmer—or let it "shiver," as it is said in France.

1

2



As the eggs cook, drag the bottom of a large metal spoon or a slotted skimmer across the surface of the water to move the eggs about a bit and keep them from sticking to the bottom of the pan.



3

4

Cook 2½ to three minutes, depending on how you like your eggs. To check for doneness, lift out one egg and press it lightly with a finger. The white should be set but the yolk soft to the touch. Put eggs in a bowl of water and ice, to stop the cooking and wash off the vinegar.



When cold, lift each egg in your hand and trim off the hangi pieces of white with a knife or scissors. Put in a contain with cold water. The eggs can be kept in cold water, refrigerate several days. To use cold, drain well. To use hot, place in a strain lower into boiling water for one minute, then strain and ser

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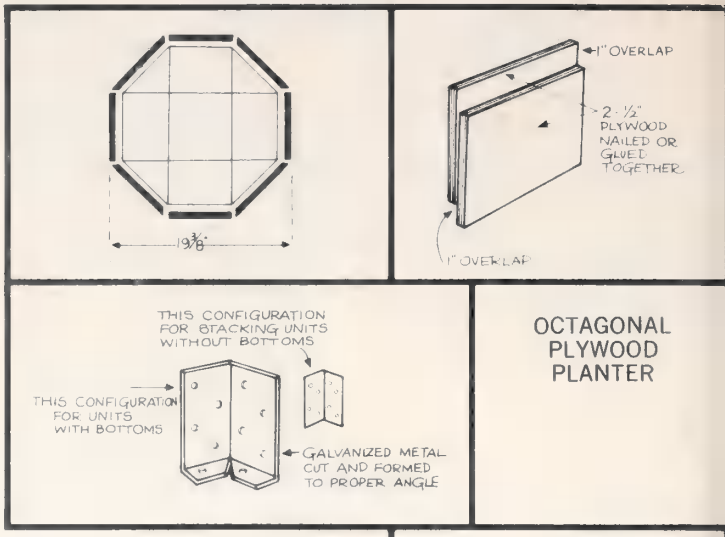
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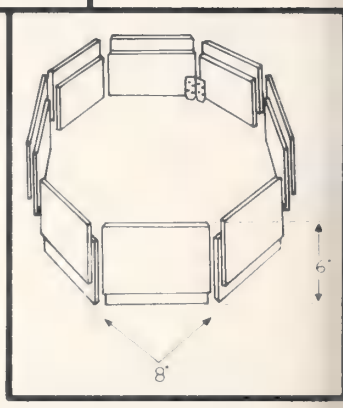
Cut and bend galvanized metal to shape to form fasteners for the corners (see sketch). Small wooden support blocks on inside corners will further



Plywood Planters

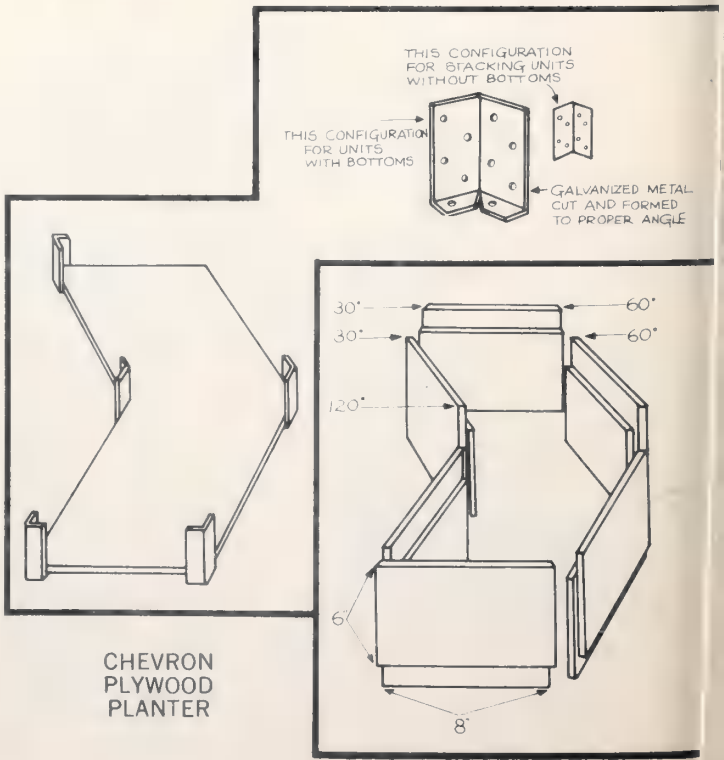
Materials: If planter is to be painted, use ½-inch MDO or A-B Ext. DFPA-grade trademarked plywood. If planter is to be stained, use ½-inch rough-sawn Ext. DFPA-grade trademarked plywood, waterproof glue, 1¼-inch finish nails, galvanized metal to form corner fasteners.

Instructions: Cut pieces as indicated. Angles for the chevron-shaped planter are indicated. With the system sketched for the octagonal planter, only four of the eight sides have 45-degree cuts; the other four have 90-degree square edges. After all your pieces have been cut to size, nail-glue: using waterproof glue and then driving 1¼-inch finish nails at an angle to secure.



strengthen. For extra protection line inside with heavy-duty polyethylene, stapled into place, with holes punched for drainage.

To make container bottom assemble sides; trace shape on plywood, marking with a pencil saw, then nail-glue in position. Use inside dimensions of wal assembly so bottom will fit.



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